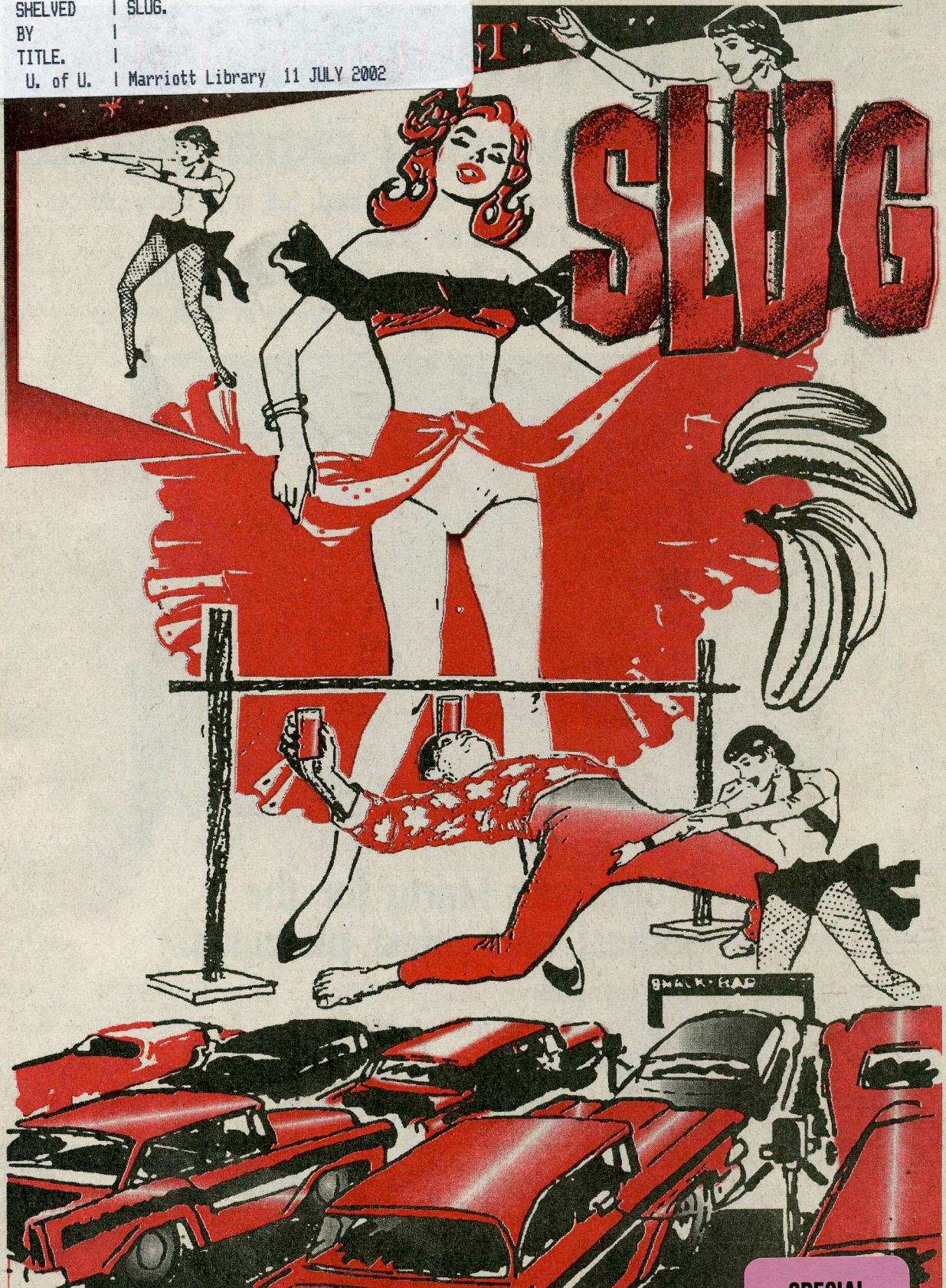


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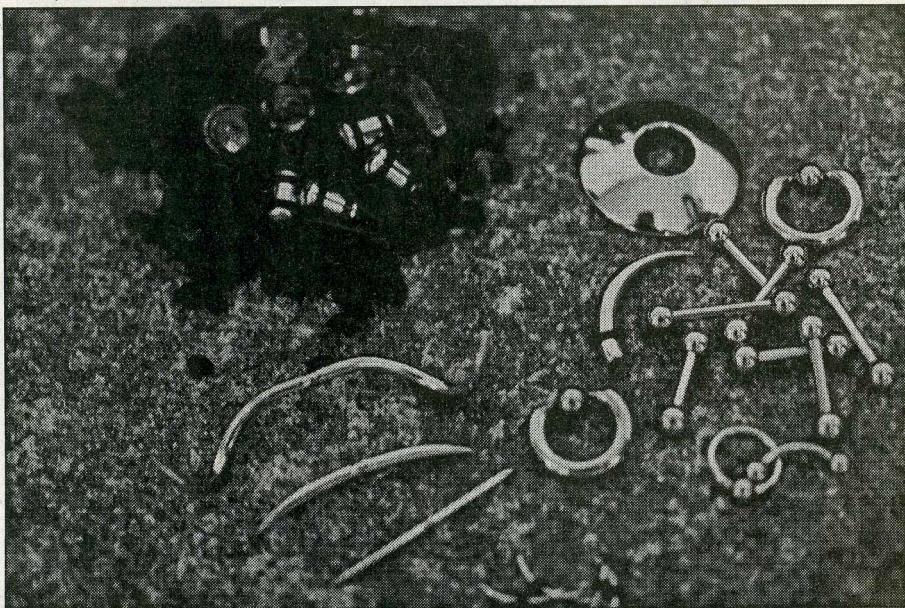
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Ed: Dear POP why the mailer man...

Your letter to Ray M. was way too long and way too personal. Here's an idea, send it to him! We don't print pissing contests in our letters section. If you want to say we suck, go ahead.

Dear Slug,

I have a problem. I like to collect my urine in small Mason jars. Unfortunately, my living room is starting to get crowded. So I was thinking, here I have all of this great stuff. Is there a way I can use it to benefit others? When full, the jars take on a beautiful color and can make an ordinary living room look like a million bucks! I was hoping that you guys might be interested in sponsoring an auction. The proceeds could go to a good cause. Maybe the Kyoto Foundation for Hymen Replacement? It's up to you. Please let me know if you are interested. I am willing to part with some of my best jars.

Sincerely,
Claire Snig

Dear dicks,

I like to take your rag to the shitter, especially when i'm feeling a little constipated. all i have to do is read some of the articles for "dear dickheads" and my bowels just blow right out from the laughter. giving that me that regular feeling i enjoy so much.

thanks you bastards!

— P.

From Anonymous

From month to month I will pick up a copy of SLUG and thumb through it to see if there are any redeeming qualities. Each time, with out fail I am disappointed to no end. I probably keep giving SLUG second chances for nostalgic personal reasons. I am aware that you have heard this all before so I'll move to the real issue of this letter, that being the half-assed, pathetic review of the Tilt album "Collect 'em All", by Decker.

First off... WHAT THE HELL WERE YOU THINKING!?? Comparing Tilt to that pathetic excuse for a band 3 and 1/2 girls! At least you have displayed your musical ignorance which has invalidated

your pathetic attempt to critique Cinder Block's vocals, and vocal range. Also invalidating whoever the spineless, nameless person you ripped that stupid quote off of. I've seen it so often, someone's complete ignorance about music, especially about female vocalists so they feel compelled to lump them in a category with another band that does not sound a thing like them, just because there is a girl.... Perhaps you should have done a little more then just skim through the tracks and the lyric sheet before you wrote your review. I hope the trade in at the CD store was worth your waste of time review.

Let me help anyone who may have been led astray by Decker's review because it made very little sense because he was trying to prove how educated he is by unravelling those analogies for us. I'll tell you that Cinder Block (lead vocals) has an extremely strong voice and powerful lyrics, if you have not yet heard Tilt you should give them a chance, that's an A++ on this album. It's very refreshing to finally hear a band with female vocals that does NOT sound like 3 and 1/2 girls!!

thanks..... Kelly Green

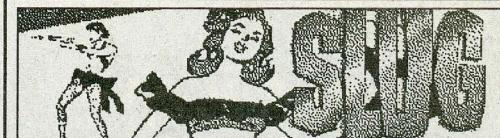
Ed. Replies:

Why thank you for the good feelings, and we hope we can do more in the future to return them. We will be giving ourselves a good enema later so that we may share, although indirectly, our most intimate feelings with you-all.

**Send your Dear Dickheads
letter to...**

Dickheads at SLUG
2120 S. 700 East Suite
H.200
S.L.C. UT. 84106
or email
dicks@slugmag.com

...Slug...



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Publisher
Crystal Powell
Editor
Gianni Ellefsen
Managing Editor
Scott Farley
Music Editor
William Athey
Legal Bulldog
J. Garry McAllister
Distribution
Mike Harrelson
Webmaster/Photoshop God
Mark Ross/Marker Net
Graphics
MG Graphics
Writers

Royce Jacobs • Mr. Pink • "Foxy" Ross
John Forgach • Troy Russel • Scott
Farley • David McClellan Tom Schulte •
Jeb Branin

MANY THANKS GO TO BRUCE
READE FOR OUR COOL SUMMER
ENTERTAINMENT COVER

Our Thanks to...

Mark Ross, Jason B, Nicki, Kevin,
Salt City, Burts, Mom & Bella

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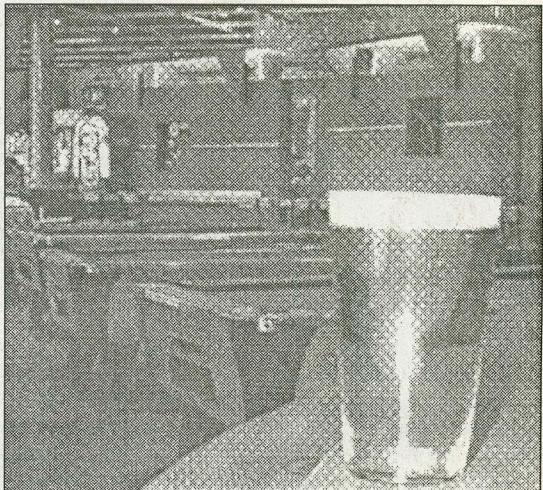
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U.S. Marshalls

Tommy Lee Jones, Wesley Snipes, and company in the would be sequel to The Fugitive. Darn good show and well worth seeing. Here's something though...WESLEY SNIPES IS THE GOOD GUY AND ROBERT DOWNEY IS THE BAD GUY! HA HA HA! I've always wanted to do that. See the movie anyway, though I just gave away the final mystery.

Zero Effect

Bill Pullman is better in this movie than any movie he has ever been in. He plays Darryl Zero, the world's greatest private investigator. Great show. Ben Stiller is Zero's reluctant but loyal assistant. Super cool show, best of the month, no question.

Deconstructing Harry

Woody Allen gets a little older and more cynical. There's even excessive vulgar language. My favorite scene has to be Julia Louis Dreyfuss (Elaine) down on her knees performing what I like to call "The Little Pink" and then she bends over and gets it from behind. Now there's a fantasy scene Seinfeld buffs have been waiting for since the early 90's. A cast full of stars play on Allen's every perversity. One of Woody's best. Ok, enough, it's all about SEX! Go figure.

One Night Stand

Wesley again. This time with Nastassja Kinski. They have an affair and so on. The problem is that the scenes with them are very sexy and dramatic until they go to bed, then they are uncomfortable. Then they finally kiss. Then Wesley goes home to his wife and acts in the WORST SEX SCENE ever put on film.

Nothing else works here because there is no chemistry. They try to patch up all the problems in

the end, but I'm not buying. That crap might work in, well, nobodysville, but not where I live on the corner of Reality and Vine.

Curse of the PuppetMaster

You got it baby. Sequel Time! An evil doctor (is there any other kind?) performs evil experiments (what else?) in an attempt to duplicate the work of the Puppet Master! Destined to be a cult classic, or at the Tower (are they still open?) for a midnight showing next week.

The Locusts

Six words...

ASHLEY JUDD,
V I N C E
V A U G H N
HAVE SEX.
You'll get it next month.

The Wedding Singer

Adam Sandler is one funny son of a bitch. This movie is good enough to see just for the music. When was the last time you heard Musical Youth

do "Pass the Dutchie"? What about Billy Idol? We love you Billy, we really do! Very funny stuff with the typical boy girl story, but still good scenes. Best line (remember it's 1983) Adam Sandler kicks his ex out of his bed and tells her...

"Take off my VanHalen shirt before you jinx the band and they break up"



Mr. Pink is
on the web...

www.slugmag.com

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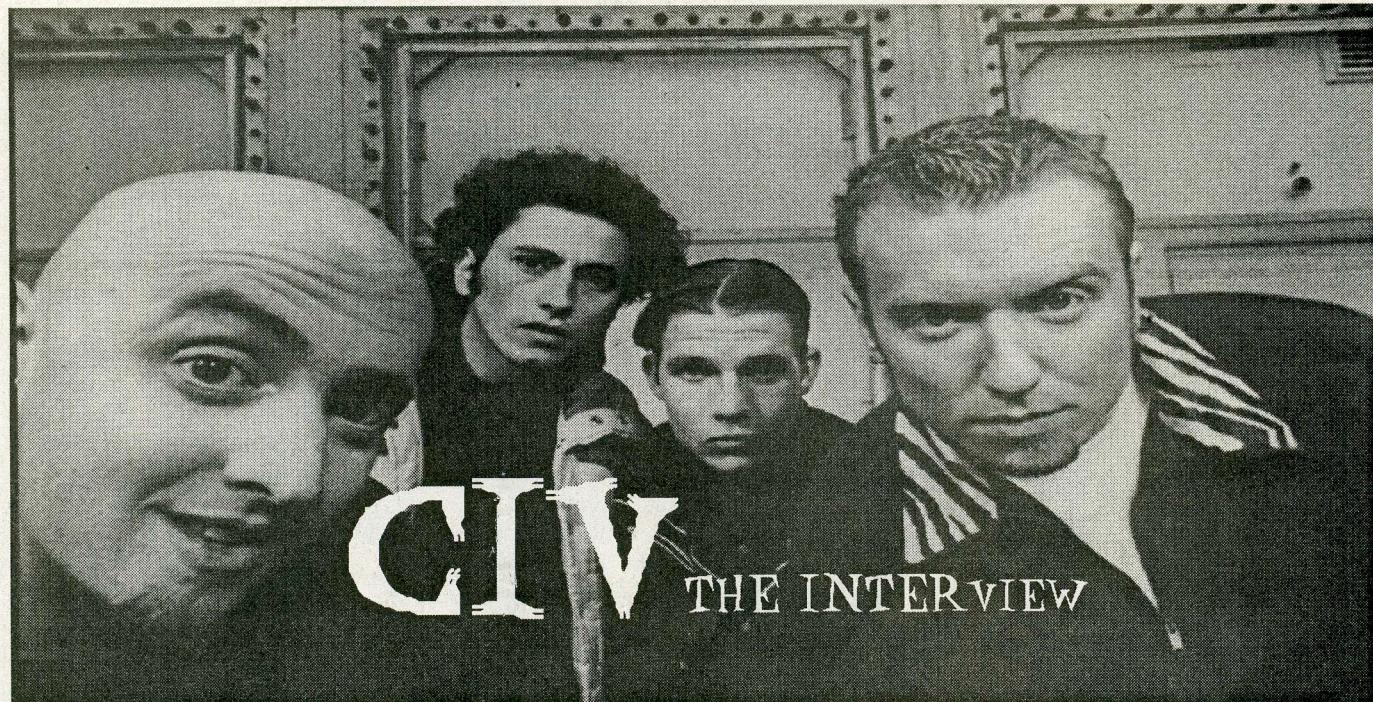
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CIV THE INTERVIEW

The band Civ is named after the lead vocalist, former Gorilla Biscuit Anthony Civorelli. Civ's first album, *Set Your Goals*, did okay sales and for awhile the single "Can't Wait One Minute More" was an MTV Buzz Bin clip in '95. In '98 MTV has changed and so has Civ. All the roots are in hardcore, but Civ has moved on. The new album, *Thirteen Day Getaway*, continues and expands on the previous pop tendencies while looking to a past before hardcore. As usual it's a phone interview. I had no idea who Atlantic would hook me up with before the call and when the call came I was hardly disappointed by an opportunity to talk with the drummer Sammy. He's about 25 or 26 today and he's played drums in punk rock bands since he was 12. It wasn't like I was talking to just any drummer. Atlantic prepped me for the interview by sending a sheaf of press clippings three years old. Back when Civ was promoting *Set Your Goals* the band did some photo shoots for *Rolling Stone* and *Details*. At the time they favored suits on stage. The first questions concerned the clothes. Did they get to keep the clothes? Sammy said no. Before going any further with this, how about Civ's new bassist? Cache

is from Salt Lake City and he was formerly a member of Iceburn. Cheers all around for the Salt Lake City musician. Arthur plays bass on the album and Cache made his Salt Lake City debut as a member of Civ on the Vans Warped Tour stage. Also making his Salt Lake City Civ debut was organist Guyora. What the hell is an organist doing touring with Civ? Well, there is organ on the record. According to Sammy, "we just got a friend of the producer's to play some organ on the record and then we wanted to capture that live so we got Guyora." Obviously the organ is intriguing to such as I so the next question had to be, "what kind of organ?" Sammy answers with an explanation. "On the record there's Farfisa and B-3, but live it's too much to really deal with. We have an old Korg organ and we have a Wurlitzer." Woo hoo!

But back to the clothes. Sammy says the suit thing has been done to death. At present Civ works the thrift stores and while they love "vintage" there isn't a conscious effort to look "vintage." Enough on clothes. I was curious about how Civ kept their major label contract when so many other "punk" bands have lost theirs

lately. Admittedly Atlantic stuck with Sugar Ray long enough for the multi-platinum sophomore release, but others haven't been so lucky. Sammy's answer is perfect and it actually explains the group's direction somewhat. The only reason I'm writing about direction is because some hardcore folks have expressed disappointment over the new album and here's Sammy to explain. "I think that one of the misconceptions of Civ is that really...we come from that whole hardcore scene, kind of like a real specific scene, like the New York scene. I think we got thrown into the whole punk, Green Day, Offspring thing. That's really not what we're all about. We've evolved into some other fields. I think that was one of the misconceptions. 'Oh Civ, here's their buzz clip, "Can't Wait One Minute More," here they are, here they are, here they are.' Just kind of like a one hit wonder thing. I don't think that's what the band's about and I think the label believes in us." Well said.

How about the Warped Tour. What's it like for the bands? "It's pretty cool. For the bands who are on the whole tour from beginning to end...you definitely develop this bond with the other bands. Some of

the bands who join for a week or two are kind of like outsiders in a way. But the bands who like roughing it and doing it...especially...we did the first and second Warped tours which were really like, sketch compared to the way it is now. They've gotten their shit together a lot more. The first one there were shows being canceled, shows being added, food wasn't available here and there. You'd go to sleep on your bus and you'd wake up and there'd be a whole other band on your bus because during the night their bus broke down. It's a real camaraderie kind of thing. It is like a big traveling barbecue. You're playing music with your friends, hanging out in the sunshine and chilling. Every one's kind of coming from the same place. Even the skaters and the BMX bikers are all just out there trying to do their thing and it's pretty cool."

Remember back to the first Warped Tour. Civ was there and the "event" was held at Saltair. What are Sammy's memories of Saltair? "It was hot and it smelled like some kind of crazy sulfur." Angelica Cob, Civ's publicist, still says that it "smelled like a dirty diaper." As for the record. I've already mentioned that the record sounds to me as if Civ went back to some dusty record bins and pulled out a few obscurities to reference. That's almost true. Sammy told me that the record took an entire summer to record. The studio was Bearsville, and the band had never had the opportunity to experiment with a variety of microphones and equipment. That's why the record came out like it did. They were doing a few experiments and my reference points aren't as far off as they seem. "I think in general a lot of our influences are like the Buzzcocks, the Jam and some of the Clash stuff, that kind of comes through. And actually a lot more. Elvis Costello on this record." What? Elvis Costello? I was hearing Bo Diddley and Shadows of Knight, but who influenced the Buzzcocks, the Jam, the Clash and Mr. Costello? Sammy continues, "Unfortunately

we're not that controlled. A lot of it just came up. 'Something Special,' I think was the first song we wrote and it went through so many different facelifts and changes that the finished product was like a whole new song. The last record, our friend Walter from Quicksand produced it and he helped write a lot of the stuff. This record we wrote entirely on our own and just really got into it. To us it was much more like a real thing." As for singles and videos. "Secondhand Superstar" is the single. The band collectively decided not make a video. Given the state of music television these days that is probably a wise choice. Sammy said, "We're actually not going to make a video because I think the consensus was, for us to spend all this money on a video that MTV might play. There's a very slim chance, but they might do it, it's just kind of a waste of money. We'd rather play and see how it does on radio and maybe take the money and use it for radio promotion and create more of a real picture. And then if MTV wants a video they'll ask for it. I think that's what's screwing up a lot of bands and a lot of record companies – making two, three, four videos at \$60,000 a piece and none of them are getting played or they're getting played two or three times on 120 minutes and the next thing you know the band is totally in debt or bummed out because they're spending all this money on the band, you know?" The music business pretty much sucks these days doesn't it? The music doesn't suck the business sucks, the business has always sucked but it's worse, far worse today. Civ is on the road for the next year. They are in a bus, not a van because Sammy and the rest are going to take their time as musicians and enjoy it. If it works they're set, if it doesn't they at least had fun.

How about the record? Ms Cob promised a full copy with cover art. So far I haven't seen one so I'm still working from the advance. Here's the analysis. "Secondhand Superstar" has

the snot of garage in the vocals, the B-3 in the background and enough pop for the radio. *Thirteen Day Getaway* is a major label album with a heavy-weight (Steve Thompson) producer. Listen to it with a quality receiver and headphones at least once. There's a lot going on behind the scenes. Background vocals and guitar overdubs are layered and layered. The bass and drum break of "Everyday" when combined with Civ's garage band vocals and Charlie's metal derivative guitar create commercial rock with more edge than the Edge or his band have created since about '85. "Shout It" is deafening, a stadium rocker? "Owner's Manual" is 34 seconds of hardcore. They can still play it when they want to. The best song, in my opinion is "Something Special." Sammy told me that he came up with the drum pattern and the band built the song around his Bo Diddley beat. Interestingly enough there wasn't a Bo Diddley influence. He called it "Charleston" influenced. "Charleston" means Squirrel Nut Zippers to me. These guys are too young for Bo Diddley and the beat was developed independently. The little ditty includes Farfisa and rockabilly influenced guitar. "Using Someone" else is pure hardcore and so is "It's Not Your Fault." "It's Not Your Fault" features some interesting vocal effects and more heavy metal inspired guitar from Charlie. Lest anyone forget that this band came from hardcore they kick out "Living Life" complete with an "oh, oh, oh" background chorus. "Ordinary" is more of the same and "Little Men" closes with acoustic guitar backing Civ – no drums, no bass and no electricity until the climax. Billy Bragg revolution all the way. Shame on you hardcore freaks. I love hardcore, noise and underproduction as much as anything and I find the overproduction, experiments and growth of Civ quite attractive.

Cyncola

Crass

Dismissed

By Jeff Brant

SLIGHT SLAPPERS

http://www.wenet.net/~slapaham/cat.htm
1

ROTTEN SOUND

http://www.fix.net/~death/repulse.htm
ODES OF ECSTASY http://www.theendrecords.com

"I hate all music" - Johnny Rotten

SLIGHT SLAPPERS

Very Best of Slight Slappers
12" Record

This is the second release from Slap-A-Ham Records that is unlistenable - literally. Like the SPAZZ 1" this is just a joke record but unlike the SPAZZ 1" there are actually some of these for sell. 666 of them to be exact. You can't

play a 2" record and there's no music on it anyway but this is a cool little piece for all of us dork S.A.H. collectors. As for SLIGHT SLAPPERS they are not a joke. S.S. are an over the top fastcore band who make mandatory records and put on one of the most energetic live shows I've ever seen. They hail from Japan and are really great folks. It would be a shame if this was the only SLIGHT SLAPPER record in your collection. (\$1 ppd to Slap-A-Ham POB 420843 SF, CA 94142-0843 or http://www.wenet.net/~slapaham)

GRIEF

Torso

CD

In spite of persistent rumors that they are calling it quits, GRIEF are back with another full length masterpiece of slowcore / doomslug. You'll be scooping tar out of your speakers for weeks after listening to this puppy. On "Torso" GRIEF have taken the best elements of their two previous full

length releases and combined them. They have the sharper focus and better song writing found on their last album but have recaptured the raw and plodding

forcefullness of their debut. As one of the premier bands in their genre there are very high expectations every time they set foot in the studio and on this record, as always, they deliver. Heavier than most metal, more extreme than most hardcore, and slower than most baseball games.... what more could you ask for? (Theologian Records, P.O. Box 1070 Hermosa Beach, CA 90254)

ROTTEN SOUND

Under Pressure
CD

The powerhouse style of ROTTEN SOUND is so violent that it almost manifests itself in physical assaults on the listener. Combining the vehemence of raw crust core with the sledgehammer riffs of grind this band's sound is any-



thing but rotten. Like many of the best new breed grind bands, ROTTEN SOUND distinguish themselves not only with their completely insane delivery but also by the fact that they are so incredibly tight. They have a razor sharp delivery that still manages to be raw and uncompromising. Great. (Repulse Records USA POB 14356, San Luis Obispo, CA 93406-4356 or <http://www.fix.net/~death/repulse.htm> or repulse-usa@fix.net)

ODES OF ECSTASY

Embossed Dream in Four Acts

CD

ODES OF ECSTASY take classically influenced death to a new level. "Embossed Dreams..." is a metal symphony divided into four movements (y'know like a "real" symphony) with the addition of a prologos and epilogos to bookend the piece. The music is a blend of black/dark/death/gothic/doom metal. With each flavor being given moments to shine although the gothic and death influences are the primary building blocks. The CD seems to climax during recitation of part of Mozart's "Requiem" in the third movement titled "War Symphony", although the denouement in the epilogos "Vampire Hunters" is the most haunting moment of the disc thanks in large part to heavy sampling from Coppola's film "Dracula." (The End 556 S. Fair Oaks Ave. #101-111, Pasadena, CA 91105)

ALTAR

Provoked

CD

This album isn't so much a step away from death metal for ALTAR as it is an attempt to incorporate more thrash into their sound. Imagine taking the classic German thrash sound of bands like KREATOR and DESTRUCTION and merging it with early nineties death and you'll get the picture. It is a sound that works well, although it may occupy too much of a middle ground for fans of pure death or pure thrash. ALTAR have also evolved their image insofar as that instead of emphasizing an angry anit-christian stance like they did on "Youth Against Christ", ALTAR are just plain angry this time. The targets of their venom are not limited. The cover shows a guy peeing on an occupied cop car and that is only the beginning of the obnoxiousness and patent fury of the band. The icing on the cake is their cover of ACCEPT's "Fast as a Shark". (Displeased c/o Repulse Records USA POB 14356, San Luis Obispo, CA 93406-4356 or <http://www.fix.net/~death/repulse.htm> or repulse-usa@fix.net)



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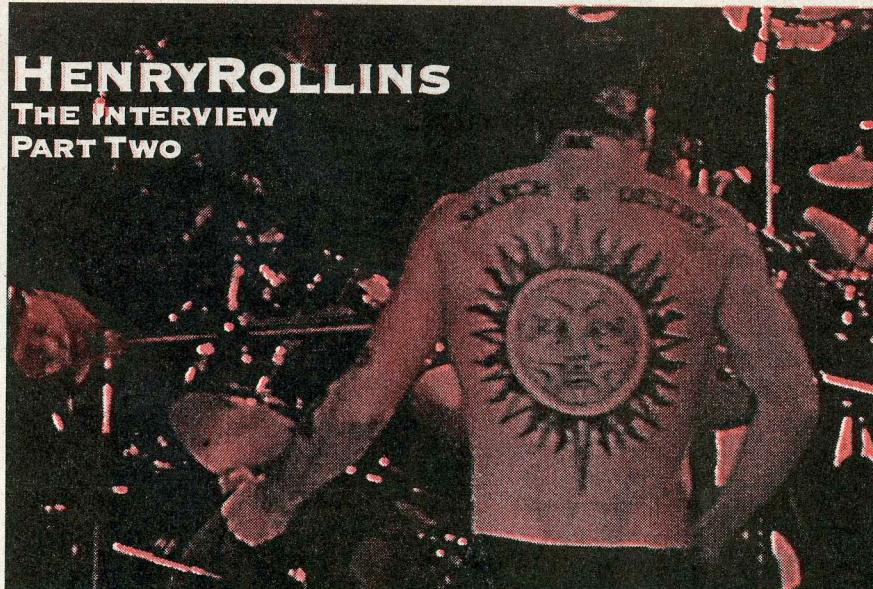
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HENRY ROLLINS

THE INTERVIEW

PART TWO



Hey! If you are just joining us, this is Part II of the Rollins Interview. We are talking about Rollins' publishing company, 213.61, books and music. And in this segment, we will be covering movies, a little Ted Nugent, a little Black Sabbath and a little John Coltrane and

Miles Davis. So grab a cold whatever it is you drink, kick your feet up and check this out. August is here, the summer is winding down and you've got nothing better to do.

Slug: I know you've got a lot of stuff going on, but do you have time to read books or magazines?

Henry Rollins: I don't really read magazines. I subscribe to two magazines, only. But I read books, yea. I've been on this movie shoot recently, and that's been kinda keeping me from reading, except on the set because the hours are kind of weird, and I've been in the studio here and there be it working on somebody's record, or one of my own. So I'm not knockin' down titles as quickly as I usually do. I just finished this book called, "Look Homeward Angel," by Thomas Wolfe. It's not a real page turner, it's brilliant, but it's like reading Dostoevsky or Kafka, it takes awhile. You've gotta kinda hack through it, but it's worth it though. So I've been reading some meaty stuff, which usually

takes me awhile because I want to put the book down and think about what he said and wrote.

Slug: Yea, that's usually the best stuff. I tend to go towards that side anyway. I don't read to many fiction novels. I read mostly stuff that's just compiled essays.

HR: That's the way to go, but there are some really great novels that have been written over the years. I prefer the older guys, you know the F. Scott Fitzgeralds and the Hemingways. Not a whole lot of contemporary writers do I keep track

of. Jack Womack, that guy on Grove Press, I'll read anything he does. Jack's awesome, yea, he's really something else. It's kinda, very apocalyptic, very wry humor stuff. If you're interested you should check out, "Random Acts of Senseless Violence," that is a great place to start. That's just a great book.

He's a good guy too. William Gibson turned me on to him.

Slug: Cool. Thanks for the information. What's this movie you've been working on?

HR: It's this movie called Frost, they might be calling it Jack Frost now. It's a kids film, Warner Bros. is doing it and it's coming out around Thanksgiving. It stars Micheal Keaton and Kelly...Preston?

Travolta's wife, whatever her name is. There's a snowman in it that is built by the Jim Henson Muppet people which is utterly mind-blowing. It's got all these motors in its head and Michael Keaton is doing the voice and to look at this thing up close it, it blows your mind because it can mimic his facial expressions. It's not like some corny robot, it's all done with this intense software that the Henson people developed. Those guys walked me through it the other day.

Slug: Sounds cool.

HR: Yea, they told me, 'You're going to be doing this film, you will be this Hockey Coach to these 10 year old kids, you can be totally insane and over the top, I said Great! These kids are really cool. It's interesting working with these 12 year old kids who are at times, utterly professional, I mean they've all done NBC network stuff, they've all done movies, they are total pros'. You know, they cry on film, they can do anything. And they go from being forty years old talking about their contracts and their turn around time and every-

thing and then they lapse into talking about South Park and, you know, 'You're a dick!', 'No, You're a dick!' You know, they go back to hitting each other. They go back and forth from adult to child. The Director will say something like, 'Act like kids.' And they are like, 'Aaah-haaa, yea, I do a great kid!'

Slug: (Me, laughing and snickering...)

HR: It's just weird, you know, it's just that Hollywood thing. The mom's are all there and the Agents. The movie thing is very strange.

Slug: Do you find it refreshing to work with kids, though?

HR: I've never really worked with kids much. I've never really played with kids very much, it took a little getting used to, but they are really nice to me. I was nervous, I thought they were going to mess with me.

Slug: Really?

HR: Well, you know, when you get to be my age it's hard to accept change or challenges. I was like, 'Oh, I hope these kids aren't mean to me.'

Slug: (Me, totally busting out with laughter now...) Ha-Ha-Ha, I can't imagine Henry Rollins being nervous about working with kids.

HR: Well, you know, they're all like stone cold pro's, and I'm no actor. I was just like, 'Oh, they're all just going to run rough shot over me, and they were great! But they are wicked funny and they are'

really good actors. That's the thing that kinda made you have to be on point because they have their shit together. Like when they say stuff you believe it, and like they throw you lines and they're timing is great. You're like, 'Wow, where did you learn how to do that?' So it's been cool. The movie thing for me is like, I feel like an imposter like tiptoeing through somebody else's job, I'm just hoping I don't get caught, so it's fun.

Slug: Do you find you're going to be doing more of this? Could this evolve, taking up more of your time?

HR: No. There's no demand for me in Hollywood. You're not going to see me landing big parts or a lot of parts. I'm not that good. There are lots of really talented people in this town who can do anything and they really want the job badly, way more than I do. I go for parts every once in a while. I do the audition, I totally suck and I don't get the part. Once in awhile, there's a small part where I really don't have to act, like I can do this guy easy. When I met the Director I said, 'I can do this in my sleep, do you want me to do these lines right now?' The guy said, 'No. I'm a fan.' All of Zappa's kids are in this film. I know you can do it, I'll see you on the set.' I was outta there in 20 minutes with a job, it was great.

Slug: I was flippin' through the channels on Saturday afternoon and I came across

Johnny Mnemonic on cable.

HR: (Rollins chuckeling) Oh yea. The script was cool, but it didn't end up being a very good movie...also you know, casting Dolph Lundgren in anything is the kiss of death.

Slug: Yea. You seem pretty comfortable in that part, though.

HR: Oh, a good guy who's a nerd, hey that was me! I didn't even have to stretch.

Slug: Ha-Ha-Ha, I don't know about that. What other movies have you seen lately that you think are worth while, something that you think has carried some weight?

HR: Ummmm. The last time I was in a movie theater was last summer. I saw Sling Blade. Someone lent me a promo copy of Boogie Nights, so I saw that and liked it.

Slug: Did you like Sling Blade?

HR: Oh yea, I liked it. The most impressive thing for me was how well Dwight Yoakam did. I didn't even know that was him.

Slug: I didn't know that was him either until after the credits rolled.

HR: Yea, we had a night off so everyone went to the movies. Everyone went to go see something and I hadn't seen Sling Blade yet, so I went by myself. After we met in the parking lot and Chris (Haskett) our guitar

player said what did you think of Dwight Yoakam? And I said which one was he? And he said, 'The boyfriend.' And I went Holy shit man, he was awesome. Everyone else was fantastic too, it's just that you can always notice the musician in a movie. Those are the ones who are really bad, myself included. You can look at any movie I've ever been in and go, 'Which one of these people is the musician?' It's just like, 'That guy!' It's the guy that his mouth doesn't move when he talks. Dwight gives off nothing of that. No ego, he just really went for it. And that to me was brilliant. I saw Wag the Dog on some airplane flight, and I loved that. Dustin Hoffman was the shit, well, they're all good actually.

Slug: All right, let me switch gears here, so do you still listen to Ted Nugent?

HR: Yea, yea. Infact, last weekend some girl was over at my place and I

played her the lead off the live version of Stormtroop'in. I said, 'Now there's some guitar playing.'

Slug: Off Double Live Gonzo?

HR: Yea. I did an interview with Ted last year.

Slug: Are you going to print it up?

HR: No, it was for a radio show. I hung out with him for an hour and a half, (huh-huh-huh) It was something.

Slug: Is he pretty funny?

HR: Yea. I've said it many times, but talking to him is like talking to this funny guy with a nine foot spear through his head. There's just a few things you don't ask him about, like why did you thank Rush Limbaugh on your last record? Why are you this conservative, militiaman, quasi-racist? Yea, know? And we didn't go there.

Slug: (me laughing) Is he a 'quasi-racist,' really?

HR: He's just kind of a tough American. He just has one of those extremely to the right opinions. He can be kind of abrupt. But the interview went great because during the commercial breaks, he would whip out his guitar and start jamm'in and say, 'What do you think about this?' And he would be just blaze'in! I was like, 'Damn man, this is great! A private Nugent concert!'

Slug: Oh yea, you don't get that too often.

HR: Naah-A big deal for me!

Slug: Let me ask you one question. I know from reading your interviews you don't really like hanging around people or your fans.

HR: Well, it depends. If they act weird, I'm like anyone else, ya know, if they act weird it's kind of creepy. But I'm not anti-human. I like people, they're very nice to me. I'm very fortunate, people are really cool to me about 99.9 percent of the time. But if you want to get work done, creatively for me it's never been a positive thing to hang out with a lot of people.

Slug: Well, I can understand also, the fine line between how reality becomes bullshit, becomes fiction in a sense because sometimes you don't know when people are telling the truth or lying. But I also know that you are a fan of a lot of people. And because of what you do, you've

asked a lot of people to sign books, or sign this or that. Well, like when you met Selby because his books blew you away, right?

HR: Oh yea. I just sang with Tony Iommi of Sabbath. I just did a track for his album. I wrote the lyrics and he liked them, and I sang on this track and I made him autograph my lyric sheet on my way out. He looked at me like, 'what?' 'Cause I've known the guy for awhile, he and I are buddies and I go, 'No, you've got to sign this.' And he's like 'why? Because you are the MAN!' And he's like alright, he played along with it. He was cool about it. Yea, I get some pretty cool opportunities like that.

Slug: You've got a great band, as you know. Your band is killer, but if you had a chance to go up on the stage with anybody, dead or alive who would it be?

HR: Ummmm. I did it.

Slug: Really?

HR: Yea, I sang with Sabbath last year, the original line-up. That to me was great. Of course I would love to play with Coltrane, I would love to play with Hendrix, but what would you do, except stand there and go aah-oooooo and shake. It was in England and I was out there doing their video press kit for their reunion shows and I'm on stage and Ozzy's taking a breather cause he has to rest his voice and they said 'hey, you want to do a song?' I'm like, 'Yea!' So I went up there and did paranoid with them and it was fun.

Slug: What's your favorite Coltrane album?

HR: Ummmm. I probably couldn't limit it to one, just because his work was never done. Each album was like a transition to another idea. So I really like basically, his late '64 going into '65 time. I really think that was my favorite era, the albums *Transition*, *A Love Supreme*, *Quartet Plays Chim Chim Churie* (sp?), *Nature Born Brasilia*. '65 to me is just when that band peaked.

Slug: What about Miles Davis, who obviously has a huge catalog?

HR: Miles Davis turned so many corners. I played *The Birth of the Cool* twice last night, in my room. There's a new remastered version out

there that sounds really nice. I like when Miles was more traditional. His year with Trane was great and all the records he did with Wayne Shorter, there's a handful of those records that are just amazing, like *Miles Smiles* and *Seven Steps to Heaven*. So, I don't know, there's just so much good Miles. He was so brave musically, he always took chances. Even that stuff he did with Parker was great, he was really brilliant.

Slug: Yea, well, he was one of the original true artist. Doing what he wants to do, regardless.

HR: Yea he really told a lot of people to go fuck themselves in his time. There's a record you can only get on import, unfortunately, it's called *Big Fun*. It's only on a Japanese import and if you ever see it and you can afford it, you should get it. I think it was done right after *Bitches Brew*. He got into an indian vibe, sort of thing. It's one of my favorite Miles records and it's just so intense. I've never really seen people talk about it, like in articles when they are talking about Miles records, it's never one of the records they list. But in the Rollins Band, we play that record all the time. It's an awesome cool-out record, ya know? Post gig. It's really, really awesome. Put it this way, it's probably the Miles record I play the most. And I have pretty much every Miles record I've ever seen, I've got all the bootlegs, all the radio broadcasts.

That sounds like a pretty good note to end things on. Rollins will be in town at the end of October for a spoken word show, so make sure you keep your eyes opened for that. For dates and events you can call the 213.61 Publications hotline number that will give you all the updated information.

That number is 213.969.8043. Keep reading SLUG because we will be doing more book reviews from Rollins and other writers with 213.61. Once again, shout outs go to 213.61 Publications, Henry Rollins for his time and that wonderful woman Heidi for making all this go down without a problem. Later-

-Royce

Lame Ass Concert Prevue

Oh gosh dang it! I made some mistakes last month. First up are the corrections. There is a *Showdown to NXNW* CD after all. At "cool" stores a copy costs \$9.99. Other stores are running a buy one get *Showdown to SXSW* free. As for the judges at NXNW? They weren't SLCW advertisers after all, at least not at the finals. They were all, or mostly all, local musicians. I didn't attend the competition because I'm a lame ass, but based upon a word-of-mouth report from a reliable witness I stand by my mediocrity statement.

Now for what you missed before *SLUG* hit the streets. When does it come out these days anyway? Is it the tenth or the eleventh? It doesn't matter because the homeless have toilet paper whenever *SLUG* is published. You missed Merle Haggard in Weber County. You missed the Derailers at the Zephyr again. What "genre" do they play? Flip if I know, I've only seen them five times. Where the flip have you been? Oh? There isn't a "female" in the band? Flip! Now for the Hard Rock Cafe. I might be a lame ass but I'm not lame enough to attend the Hard Rock Cafe's grand media opening to meet the governor, the mayor, the Given and listen to Sister Hazel. I was at Spanky's and I saw the Damnations. Talk all you want about corporate, but you sorry assed flippers were at the corporate gig. I experienced music. Is the game "Follow the Leader" or is it "Simon Says"? The local "media" leads the ba-a-a's and moo's of the general public. I was at the Garth Brooks press conference the same day and that was another spot for dumb "media." Check out the stupid Garth Brooks media questions elsewhere in this ass wipe rag and check this next rumor out. No, it isn't about PCP Berserker. When they actually play is the time to write about it and they will be at the Holy Cow on August 26.

The street gossip says that all Salt Lake City "gay" bars must close before the 2002 Olympics. No kidding. All the "gay" bars, with the exception of the Paper Moon and the "Green Light," are located in the "Gateway District." The entire area is condemned and blighted. Head 'em up and move 'em out. Clubs catering to homosexuals must go because "we" don't want the "world" to know that Salt Lake City has an extremely high per capita number of "gay" residents and "gay" bars. Polygamists are okay. That sexual dys-

function is acceptable. Marry your 16-year-old niece and fornicate with her, if she doesn't like it have your brother teach her a lesson by assault and battery with a belt, but gay? No way! One question remains. Where will Olympic athletes go to drink if all the Salt Lake City gay bars are closed?

Back to what you missed. Susan James, the Folk Farm Fest, Joe Louis Walker, John Hammond, the Slack Jaw Blues Band, Walter Trout, Floater, My Life With The Thrill Kill Kult, Cirrus and Sam Bush all came and left. What's coming? I'm starting with August 9. I must be getting old because I saw Leftover Salmon at least year's H.O.R.D.E. Tour and actually liked them. Did I just write that? Leftover Salmon is appearing with the String Cheese Incident at the Gallivan Center. Leftover Salmon is more bluegrass than hippie. Of course Jerry liked the bluegrass too and bluegrass festivals always attract a horde of spin dancers. String Cheese Incident has a new album titled *Round The Wheel*. Tony Furtado and Paul McCandless are guests. It's jam on calypso/latin/folk/bluegrass. This band can play any style. What is the world coming to? What am I coming to? If you go take plenty of beer money and get falling down drunk. The Gallivan Center Beer Garden is open. John Hiatt is at Red Butte the same night. Canvas was at Spanky's on August 8. The band will play at the Zephyr on August 10. These guys need a major label deal because they sound like a major label band.

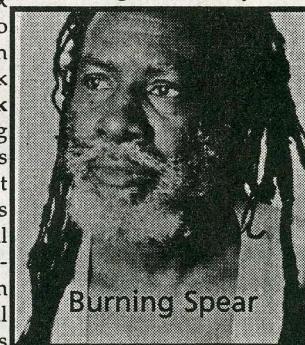
Pick your poison. Dave Matthews/Hootie/Counting Crows / Matchbox 20/Insert generic radio band name here. On August 11 the pop punk festival of the entire year arrives. Blink 182, MxPx and Homegrown are touring together. We at *SLUG* won't go near this gig and we hope our readers don't either. It isn't that the music is bad, it's just that half of All grew up here. All with Nutra Sweet leaves a bad aftertaste. As you may have noticed I'm leaving out the shit, but one shit deal was added. Elton John will sing his tribute to Mother Teresa (The evil *SLUG* boss slaps me across the pie hole). Oh yeah, it was a tribute to what's her name? Anyway, on August 11 Elton will prance around and play the piano and everyone will just love him because he sings great songs and he has done

many great things to benefit humanity. Down in Provo, while Elton is prancing there is garage at ABG's. The Gimmicks and The Makers are scheduled. The Makers are Gods of garage. Salt Lake City loses again. August 12 is a big night. The place to be is the Zephyr. Actually it is possible to sneak in two shows. Esther plays at the Tower starting at 7:00 pm. Esther is a trip hop duo. One boy and one girl make music together in a Toronto apartment. The next thing you know they're playing at the Tower. Jimmie's Chicken Shack is doing metal over at the Holy Cow and the B-52's are with the Pretenders at the Canyons. Who Chrissie has signed on as the Pretenders is a question I can't answer. The B-52's have four new songs to play. Seriously. The only song I ever liked was "Rock Lobster." After that it all sounds the same. And what is Royal Crown Revue doing as the opening act? Now for a good one. Dave Alvin is coming back to the Zephyr. He has a new album titled *Blackjack David* to sell. I read an interview with Alvin recently where he described the history of the title song. He did pretty good with it, but for the real lowdown pick up *Country*, a book by Nick Tosches. Alvin is now a formidable songwriting talent. The man is right up there with the best ever. I believe he can play some guitar too. I've seen Alvin with X, I've seen Alvin with the Blasters, I've seen Alvin with the Pleasure Seekers and now Alvin returns with the Guilty Men. The Zephyr beats Spanky's this month because the general public is still attempting to close the last bastion of interesting music left in the city. On August 13 the Gallivan Center has some bands whose names I can't pronounce. It's free and it's a good place to see idiots. The Wasatch Events Center has a good band and three for the Children of the Korn on the same evening. Snot, hed (pe) and Incubus are not local bands. I'm sorry. They might as well be local based upon their frequent visits. Rise up and rebel against your parents! Soulfly is the headliner. If Korn Against The Machine is enjoyable this is your night. Intensity on the stage and on the cement floor. Otherwise call the venue and ask what time Soulfly takes the stage. Then go to the nearby Million Dollar Saloon and watch titiies shake until Soulfly. Canvas is still in Utah on August 14 and 15. ABG's and Grizzlies are the spots to see them. What are they

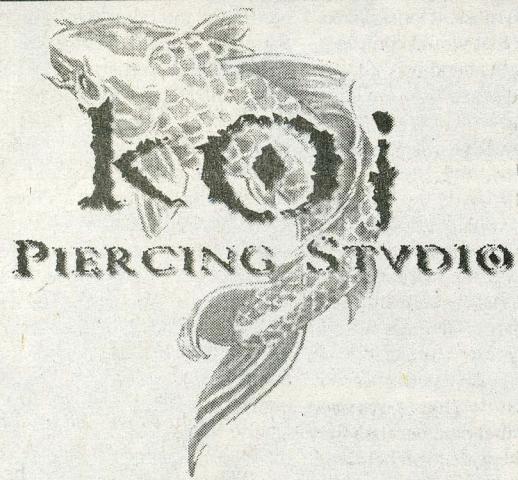
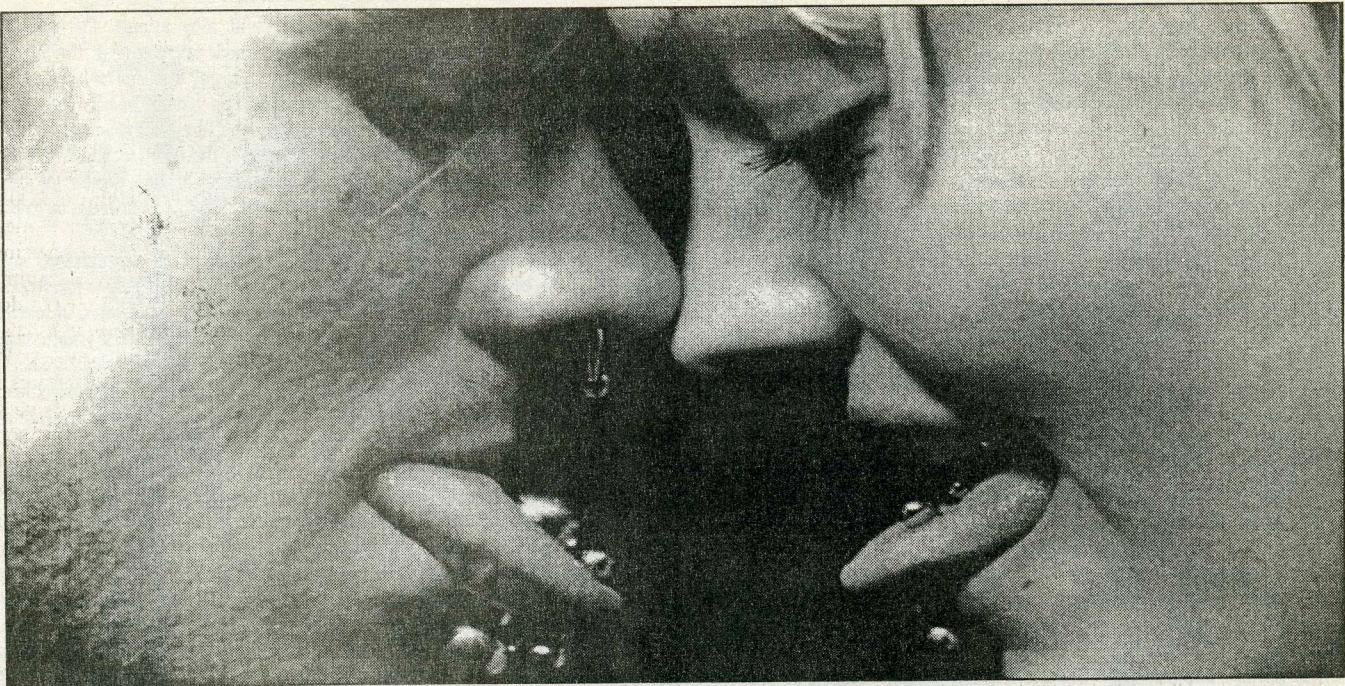
Caroline's Spine or something? August 14 is another one of those days. The Gallivan Center has reggae mon. It isn't free. The Wasatch Reggae Fun Splash begins at 11:30 in the morning. Burning Spear, the Wailing Souls, Roaring Lion and Insatiable are a few of the names. Roaring



MxPx

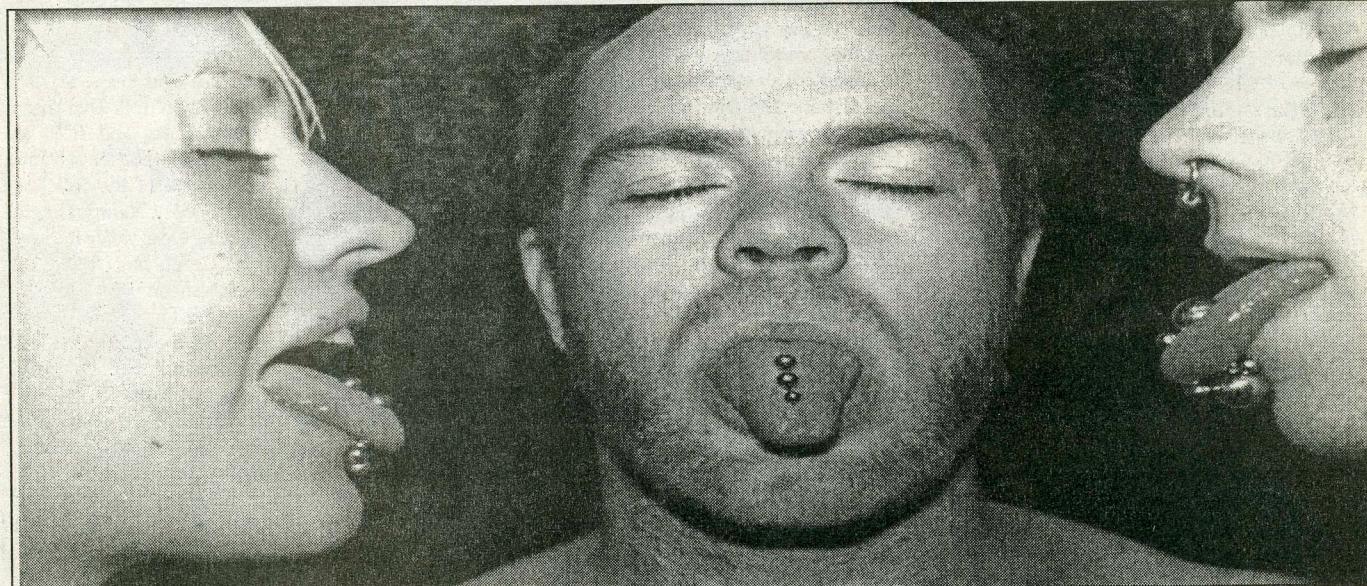


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a Spear quote on "smoke." "When you smoke on an empty stomach, you tend to get weak: your limbs get shaky and your mind is messed up. You fall on the floor and the ambulance haffe come and they make a big announcement that you are on drugs and stuff like that." Take plenty of kind bud to the "concert." And take air freshner. Use the air freshner if the smell from the audience becomes overwhelming. If you see someone who looks hungry give them some kind bud. Laffe when the ambulance haffe come for them. One finger in the air means a pot miracle hippie. Two fingers in a devil salute means that **Slayer** also plays on the same night...maybe. The last two times **Slayer** came to Salt Lake City the affairs ended in riots. Can they do it again? Will the police allow it? **Fear Factory** and **Kilgore** are the opening acts. Why are metal bands the most pissed off these days? Doesn't anyone else realize how fucked up the country is? The gig is at the Wasatch Event Center once again. August 15 is yet another big night. **Tool** is at the E Center. **Tool** thinks they're Garth Brooks because tickets are only \$20. It's sold out, call a scalper. Call the **Melvins**. What in the flip are **Tool** fans going to think when Buzz and crew take the stage? The **Melvins** will fill the E Center with so much extreme noise that Maynard's groupies will burst into tears. The males will likely get tough and scream obscenities. "Shut up you flippers, that isn't music, that's noise." Buzz will laugh and shake his big mop of hair at them. "Yeah right! And who taught Nirvana?" Get this next one. **Bill Goldberg** is coming to town. So is **Diamond Dallas Page**. For \$20 you can get their autographs. It's Karl Malone's Foundation for Kids Benefit Concert. The cause is worthy, the music sucks. **Neil McCoy**, **Tracy Byrd** and **Billy Dean** are the sound-a-like trio of country music stars. I can't hear a difference between any of them. Wear skin tight Wranglers and duct tape a 7-Eleven 1/3 pound Big Bite to your leg. Country girls love that. White trash is hip these days. Wrestling is white trash and hip. What's more white trash and hipper than wrestling? Demolition derbies. Get high on meth, drink a quart of whiskey and wreck your beater into some other method-out-drunk flipper's beater. Check out **SLUG**'s illegitimate sister publication to discover the information on local demolition derby action. If there isn't any call and ask why not? Watch for demolition derby drivers to start having fake fist fights on car hoods after beater wrecks in the near future. That's entertainment.

On August 16 the Founders Title Folk and Bluegrass Festival happens at Deer Valley. Unlike the so-called Jazz and Blues Festival this festival is real. A tent at Snowbird does not make a "festival." This festival only lasts one day, but the day is a long one and the music is all good. I'm "picking" **Cheryl Wheeler**, **Front Range** and the **Del McCoury Band** as the highlights. August 17 is another good night. It's a Monday. I'm not sure if the **Underdog** reunion tour is still happening.



Look for an ad in this paper or look for flyers. If it does happen go. If it doesn't and you are over the age of 21 an outlaw is coming. **Steve Earle** is booked at the Zephyr. The Zephyr rules during August. **Steve Earle** is so ornery that Nashville cannot accept him. That and his former substance abuse are the only reasons the guy isn't selling out the Delta Center like Garth. It could also be that Earle's music is good. Good is beyond the comprehension of the local media as they lead the sheep to shit. **Johnny Marshall** is the blues guy over at the Dead Goat. This cat was discovered playing in a backwoods Florida juke joint. His debut album was released in England. He's only played guitar for five years and predictions of his future star status have already begun. Funky blues rock is the description. It's smooth like butter. Forget the histrionics and pyrotechnics. He doesn't need flash. The next night is for **Al Dine**. **Al** will host another punk rock revue at the Zephyr. The date is August 18 and these nights are always worth attending because **Al** has impeccably poor taste. That is what makes good punk rock. **Black Lab** is at the Zephyr the next night and **Ron McCroby** is up at Snowbird for the jazzbos. August 20 is about the tenth two-band night of August. **Altan** will play Irish music at the Gallivan Center. I'd write Celtic, but that would confuse a lot of people and most people attending Gallivan Center Twilight Concerts are confused enough. They don't need my help. **Tim O'Brian** is the opening act. Bluegrass and Irish all on one night and then head over to the Zephyr. **El Vez** is in town. That's kind of like Elvis, but Spanish. Do I need to clarify? More reggae mon is at the Holy Cow on August 21. **Toots and the Maytals** are reduced to club touring in the last days. August 22 has **Anthrax** at the Wasatch Events Center. More metal than your mother. **Dave Weckl** does the jazz at the Zephyr. And then...oh my good lord. **Bauhaus** has reunited and they are coming to Utah. If you are planning to attend cut an extra large tin can of pork and beans along the seam, empty the contents, remove all sharp edges and wear it as a collar around the neck. Most local vampires weren't born when Bauhaus last recorded together. They will be out in force seeking fresh blood. If that spectacle is too frightening there's always **Hatebreed** at Bricks. There is nothing like true hardcore is there? Since it's a Sunday...Bauhaus and Hatebreed in Utah on Sunday? These are the last days. Read your Bible, buy firearms or go to Red Butte for **David Grisman**. Take any pot and air freshner left over from the reggae mon at the Gallivan Center because the same people will be at Grisman.

Older versions will also attend. On Monday, August 24 **The Knack** is playing at the Zephyr. What's next Boy George? Yes, but he isn't coming to Utah. Anyway. The Knack has a new album and a new drummer. Terry Bozzio as a matter of fact. **Chris Cain** does the blues at the Dead Goat and **BR5-49** is booked at the Westerner of all places. What the flip? You can't line-dance to **BR5-49**.

I hope all the females have purchased some Rogain. Supposedly the **Lilith Fair** is for women. If so why do so many of them have sideburns, mustaches and peach fuzz beards. If you go take a blanket and a pillow because Sarah McLachlan can put anyone to sleep and Paula Cole? I know someone who used to work here loves her and that's probably why he/she doesn't anymore. **No Knife** is playing at the U of U on the same night, August 25. **Matchbox 20** is shit. Don't even think about attending, not even for Soul Asylum. **Brian Jonestown Massacre** is some kind of Rolling Stones acid casualty. Be at the Zephyr for a crazy night. The first night of the Fidelity Investments International Park City Jazz Festival is on August 27. This is now Utah's true jazz festival. Sure they have one night of shit booked, but look at the names for the other two! **Joe Williams**, **Arturo Sandoval**, **Herbie Mann**, **Ray Brown**, **Dianne Reeves** and it continues. It's like three years of Jazz at the Hilton squeezed into three nights. The jazz festival begins in Park City and **Chris Whitley** returns to the Zephyr. It's acoustic Whitley people. Be prepared for jaw dropping acoustic blues. After that it's **Five Fingers of Funk** at the Zephyr, **Dave Wakeling** at the Holy Cow and **Santana** at the Canyons. If you must go to the Canyons go for **Los Lobos**. These bands are all scheduled for August 28. The month closes with **AFI** and **Good Riddance** for the hardcore on August 29 at Bricks. Look for flyers. Believe it or not **Ronnie Dawson** is coming back to the Zephyr on the same night. After he had to open for Chris Duarte Vaughan I never thought I'd see him in these parts again, but he is returning. Watch the "press" for details on Dawson's rockabilly. Read **SLUG** to discover that Dawson doesn't play rockabilly. According to Dawson rockabilly bands don't use drummers. Dawson plays rock 'n' roll. That means country, blues and R&B are mixed all up. For the sensitive, or members of the Salt Lake Men's Society, **Kenny Loggins** is playing Deer Valley the same night. Group hug/grope each other. Also, on the same night, in case that big 7-Eleven weenie didn't get the girl before, there is another chance. **Leann Rimes** and **Bryan White** are at the E-Center. I'm outta here.

Peace and love. Drum circles forever. Nintendo, satellite TV, the Internet and DVD beat live music anytime. Stay home and vegetate as usual. Now wipe your pucker hole and wish that **SLUG** was printed on soft cotton instead of "ruff" tree pulp.

Whitey Pullin



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BUSTIN THE NUT

by David McClellan

Ed. Note: This article was submitted for the July Issue of SLUG. Owing to circumstances, it did not run. The subjects of this piece remain funny, if a few weeks late. Our appologies.

NXNW Finals: Notes of a Lonely Drunkard Judge

Let me just start this off by saying save it. The Osmonds won the talent show again this year and I voted for them so tell it to someone who gives a shit. I write this article for people in bands who don't want smoke blown up their ass. Complete candor. As an artist you work hard to create your vision against all kinds of ridiculous odds, deadlines, and the occasional criticism to give the world a little bundle of cerebral joy with the hopes that people will connect (feel your pain) and hand you money, accolades, sexual favors and drugs, thus enabling you to quit your job at the Dairy Queen and move out of your mom's garage only to return for the masses of screaming fans at your sold out show in support of your latest Capitol Records release (produced of course by Michael Stipe and Bono). All hail the conquering hero. But it's hard to achieve that kind of upward mobility in Salt Lake City, and we are reduced as artists to playing free shows at Star Search style competitions on the hopes that we are picked to be flown the hell out of this god forsaken town to a city where real bands have the opportunity to play for real people. That's my interpretation and as you all know my interpretation is always right! Ironically enough, I got picked to judge the finals by being in the right place at the right time. That my friends is the nature of our business; that being the business of entertainment. I'll repeat it again for those of you who are slow... the business of entertainment. Here is where we separate the good from the potentially great. I believe everybody has the potential for greatness, but it is the ones who aren't afraid to take chances and look like a fool that get the best shot at it. Playing a guitar solo while making funny faces does not constitute taking chances. Wipping out your cock and slapping it into your bass players forehead while making funny faces probably does. For the benefit of the bands I'll leave the snappy Frostlike sarcasm at the door and just stick to the caustic self analysis and run on sentences I tend to excel at. If you don't want to hear what I thought about your band, don't read it. If you want to tell somebody you got screwed, tell your mother. If you want to leave a five minute message on my answering machine about what a dickhead I am for publishing my opinions, go fuck yourself. Art gets criticized. That's what happens when you make it. Don't be a pussy about it. Here is where the bullshit stops! So you've got a band and you've practiced enough to be able to play a tight show of original music for about an hour in front of a large crowd of

strangers without any blatant errors, drum fuck ups or nervous stomachs. Bravo! You have achieved a level of success that most bands can never attain. You have a CD out? I'm hard! You have a press kit and bio that is presentable, concise and catchy? Neato! A triumph of the will indeed. You know how to set up and strike your stage equipment with minimal problems and you wait to get your congrats until after your band's shit is completely off the stage. You are a true friend of the friendless and an honorary captain of the Love Boat. Now that we've mastered the remedial, let's see if you've got anything that we can sell! Do you have the ability to make people want to fuck you? Do you have star quality? Can your band come out and entertain me for an hour and seduce the audience with charm, wit and sex appeal? If all you've got is your songs and your "dumpy look like the hippie fuck guy/gal next door ass" you better be an amazing songwriter or storyteller with a captivating style and voice or else, baby YOU'RE TOO DAMNED LOCAL!!! If you're not selling your ass and your soul, you're not selling! Just ask Marilyn Manson. Never seen his show? If you are in a band you better run right out and rent the live video and learn a lesson on performance. I know it's not original, but it's goddamned entertaining and captivating. Ever hear of Sly and the Family Stone? All you poser funk hippies need to go back and take an ass whippin from a band that put the fuck in funk. Everybody who played at the NXNW finals lost points because there was no showmanship. It's not about genre or complete originality. We were looking for someone to come and kick our ass and what we got was a lot of nice getting to know you kind of mushyness. I like my rock stars with ego. I've got news for all of you singy song strum along acoustic or adult contemporary balladeers: Dave Matthews already has a good gig. I doubt you can do better no matter how many conga drums you put on the stage. He's got a better band than anyone but Sting, and he's cornered the market on the coo like a chicken and shimmy skank across the stage thing. Move on. I want my rock stars untouchable and intimidating. The weirder the better. Perry Farrel, Old D. L. Roth, Bowie, and Mike Jackson. A bunch of weird freaked out fuckers. On to the bands:

CHOICE OF REIGN

Attaining the buttfuck opening slot must be hard and you really had to feel for these guys. Without any vocal harmonies this style of rock and roll demands a dynamic and amazing frontman as well as tight catchy hook laden 3 1/2 minute songs. COR possessed neither and you had to say that without the icing, the cake was... well it was cake, but where the hell is the icing? It's my fucking party and I only eat cake with icing! I don't know if COR tried to do harmonies and you just couldn't hear them because the soundman was asleep (there were other vocal mikes on stage, but no one really tried to sing except the lead guy) or if they just don't have the ability. The songs begged for it and without it they sounded like your aver-

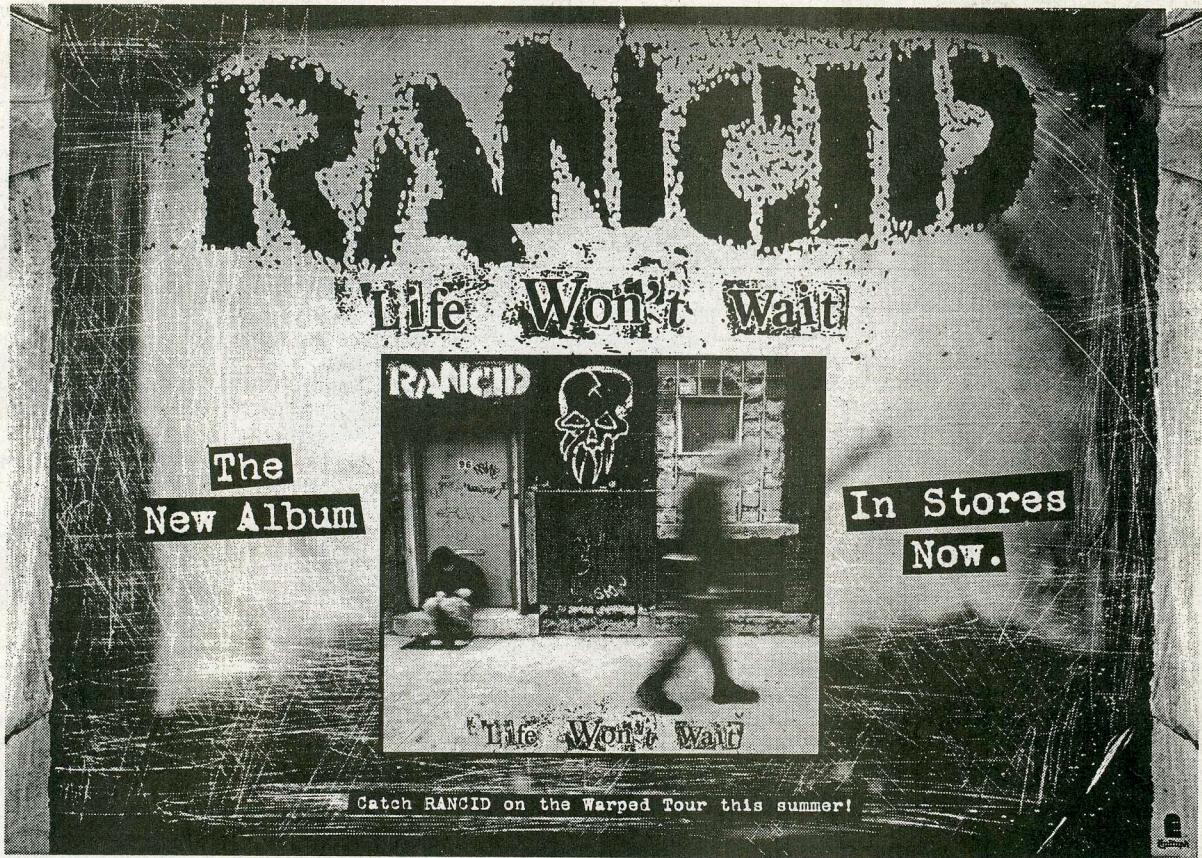
age Pearl Jammy rock band without any flash or attitude. Too bad. Points were lost because a percussion player should add to the band, not double the drummer. Anything this guy did could easily have been executed by a competent drummer. It used to be that guitarists were a dime a dozen, but in our hippie laden society rife with excessive pot smoking and patchouli oil rubbing festivals, bongo players are the current zit on the ass of music. So either get a percussion player who can sing harmony while he beats his meat, or get a drummer who can cut the mustard and sing as well, become a three piece and learn how to write some good catchy 3 1/2 minute pop rock songs and then you'll be ready to go out and rent that Marilyn Manson video and take a lesson in the art of performance. It sounds like I'm being hard and negative, but I am really trying to be constructive and critical. COR is an average rock band without harmonies. Take it to the next level and step up your game boys.

LOVESEAT DAREDEVILS

Another competent band with a bongo player, this time attempting some hybrid funk/soul/metal style of music which really has no other significant sound but local. I didn't hear any blatant hits or memorable funkisms. Some cool riffs and average to good vocal hooks again suffering from much of the same ailments as Choice of Reign. Not enough vocal harmonies, boring bongo idiocy, and a sax player that really gets no opportunities to shine and do something interesting and dynamic in the context of the band's set. I really liked the tempo of the set and pace was upbeat and fun for a bar band. The guitar player is the rock star of the band, but he looked tougher and more inspired on stage at the preliminaries. Too much staring at his hands and not enough jumping off of his Marshall and tonguing girls (or boys) from the stage. He's got more sex appeal than anyone in the room but he looks like he's afraid to use it. Ho hum. Everyone is too nice these days. Don't be like Mike, be like Sly. Rent that Manson video quick. If it was easy we'd all be rock stars and fighter pilots.

MARMALADE HILL

This band knows the format and understands what makes bands popular as far as songwriting and simplicity. Again there were more interesting things to look at at my parents divorce hearing than on the stage, but the songwriting was the vehicle here obviously not the band image. This makes Marmalade Hill ripe for all kinds of comparisons and write offs, so I'll not even indulge you to go there. I give them credit for being the most focused and strictest formulaic band thus far which in my opinion is a good thing. Where they lost me was the lack of movement and their amazing ability to be the most boring looking people in the room while performing. That doesn't mean they are ugly. It means that they are just kind of there and look like good friendly guys. My neighbors have more sex appeal and are more likely to be on the cover of a magazine than the guys in Marmalade Hill. But then again, adult con-



An advertisement for Burts Tiki Lounge. The top half features a black and white photograph of a person's face with a mustache. The text 'Burts Tiki Lounge' is in a stylized font, and 'NOW OPEN FOR LUNCH TUES - SAT 11-5' is prominently displayed. Below this, it says 'OPEN 11 AM TO 1AM EVERY DAY NO COVER EVER 726 S. STATE ST.' and 'A PRIVATE CLUB FOR MEMBERS' at the bottom.

An advertisement for Dr. Volt's Comic Connection. It features a cartoon illustration of a lightning bolt character with a face, wearing a hat, and holding a speech bubble that says 'bah...'. The text 'DR. VOLT'S Comic Connection' is written in a stylized font, with a lightning bolt symbol between 'DR.' and 'VOLT'S'. At the bottom, it says '2023 East 3300 South Salt Lake City, Utah 84109 • (801) 485-6114'.

temporary light rock isn't really about selling your ass or your soul now is it. Bonnie Raitt would disagree. That haggard bitch has been through it all and still kicks everybody's ass times two. Maybe you guys should rent an Elton John concert video and dress up like gay Donald Ducks or Pinball Wizards or something. I think the Marilyn Manson one would probably be overdoing it.

DIMESTORE DEACONS

This band has no star appeal whatsoever. Which is not to say that Lara Jones isn't sexy. It's just that she doesn't possess that evil little glimmer in her eye and hint in her voice that says: fuckdoll. And that is what sells in Hollywood...er... Nashville, baby. She sounds great though. Like if I was in a casino in Wendover and there was a band playing, I'm sure it would be these guys or any number of clone bands that do this exactly the same. Very solid playing without flash and danger or wit and humor makes for one bland popsicle. Where is Lynn Halsley Tayler seducing Clint Eastwood in her flashy white cowgirl suit and her dangerously sexy charm and eyes that say take me home cowboy and give me your money so I can open my own club. Dimestore Deacons music is old style country, which I like infinitely more than new country. But roadhouse style music is just that... road house, bar to bar. Dimestore Deacons sound great and look good, but I didn't really hear a hit here either and without that magic moment of songwriting brilliance or star appeal, you fade away like the many many bands that have all of the elements but can never seem to generate a fire. Plus how many more times are we gonna let this chick front a country-esque dance type band that wins a free trip to a national music festival? Where the hell is your record deal from the last few freebies?

JEZUS RIDE'S A RIKSHA

A perfectly executed heavy metal set which you really couldn't say too many bad things about except what year is it? If this was twelve years ago these guys would be huge. Well maybe. Again the general lack of vocal hooks was noticeable and the best of the metal bands of yesteryear were way more technically adept, dynamic and showy. The biggest problem is that the genre of funk metal that Riksha mines from is really kind of dead. Riksha knows this and continues to rock on with the scooped guitars and Anthrax style rap singing that people just don't really buy any more. I just heard the new Slayer disc and it sounds way more contemporary and in your face than what Riksha offers. I know it's nit picking, because the band knows how to execute and the performance was energetic if not stock for this genre of music, but the question still remains, why? Why not evolve and attempt techno metal which so many bands have succeeded at over the past few years. Why not concentrate on a more contemporary version of what you love to do. Expand. Lots of great metal bands have crossed over into the light, and let me tell you my friendly neighbors at Downtown Music, the way of the light is paved in untold riches and gold! Let the past

be the past.

HEADSHAKE

I was impressed more by Headshake than by any other band because I had seen them a year and a half ago and I thought they really were your average "let's please the people" kind of funk-rock band. Pulling off a tight set with a substitute bass player was also impressive. Reminding me of Oingo Boingo at times and then reverting back to the local hippie jam rock thing is what made me want to scream at the top of my lungs "write some pure pop songs and stop milking this shitty trend!" This band infuriated me for a number of reasons. They would start out with a cool idea and then for some reason that very cool catchy idea would be gone and some stock jammy shit thing would emerge to bore the hell out of me. Plus there were no funky breaks. The keyboard player played boring shit like he was in the E Street band when he could've lived up to his evil scientist looks and given us some cool early 80's Cars like sound effects or counter-melodies. This disrespect for what could have been the best and most interesting songs of the evening is what made me want to throttle this band. Quirky little 3 minute pop tunes. Learn it. Love it. Dance around the goddamn room in your underwear and thrive on it. No one in town understands this. Stop playing to sell beer and start playing to sell records!

CHOLA

Give the people what they want and what they want is something that is simple and danceable and not anything too difficult to think about or muster over. Ladies and gentlemen, the masters of musical wallpaper: Chola. What I want is songwriting, possibly a tempo change, maybe something a little more complex than monotone 1/8 th note rapping and clipped 9th chord douche bagging. And I really like a little variety. The Zephyr club filled up like a colostomy bag at a diaphragm convention and the hippie dance was under way. Chola is an amazingly successful local band. They have tapped into a tempo and a beat and sound that makes people want to dance and buy drinks at bars. They make more money than the Disco Drippers and are a very humble bunch of gentlemen who are at the right place at the right time for what they are doing. I hear that they are paid in gold. I like simple, but this band is ridiculous. Pulsating like a large vibrator, Chola easily had the best overall sound of the night. It seemed as if the subs were finally turned on in the Zephyr when Chola hit the stage and people came from all corners of the globe to hear that insipid Chola beat. I actually could hear the congas and I liked the percussionist in this band. Very well executed... waking up the sound man that is. Nicely done. Bartenders love this band because a packed house means a fat wallet. Bar owners buy them gifts of Frankincense and Myrrh and beg them to please play at my club and give me the gift of LOOT! Chola doesn't need a stage show, who they are and what they look like is incidental. Put on a dub record and you get the same effect. Me, I prefer the Beastie Boys to this on any day and for a multitude of reasons. Another great musical

performance with a huge lack of showmanship and zero songwriting prowess and this one trick pony was out the door. New slogan, Chola: this band sells beer.

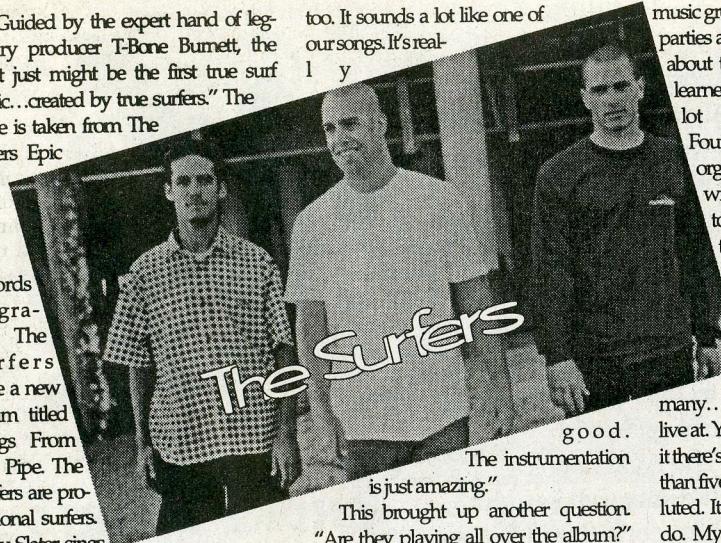
THE GIVEN

My pick for the trip was the Given because they were the one band that seemed to come closest to all of the elements I've been talking about even if they were the safest sounding. They were in my opinion the band with the most immediate national potential this mostly based on the strength of the vocals. Out of the bunch, that's not saying much. Rammstein eats all these bands for lunch and then shits out tiny little P.C.P Berzerker bombs all over the floor like a naughty little pussy, and I think Rammstein is pretty damn goofy, but we'll get to that later. The Given's set was dynamic and the songwriting was better than local. It still wasn't kicking my ass amazing (The Rembrandts and Toad do this act way better), but it did venture beyond the scope of the typical local downfalls (no white boy funk, praise the Lord). Solid vocal harmonies and nice rhythm dynamics rounded out the bands overall appeal. Then there was Ben. Plus they had finally figured out to put the sexy guitar player as the focal point of the band, which, as stupid as this seems is a brilliant tactic if you ever want to sell records. It doesn't matter if he looked like the guy from Poison's little brother, he still looked good, flashed some skin, ooogled girls from the stage, and played to the crowd like he might want to one day play the part of the rock star. I'm sure at the NXNW festival in Portland this will be the one band who will be late for the show because they're all out getting boozed up and into knife fights with the other bands while the lead singer refuses to go on because he's in the middle of a hot threesome in the back... yeah right! Who was it that said the Osmonds shouldn't represent Utah? Ripping off Toad the Wet Sprocket is about as safe and boring a path as it gets.

So there you have it for what it's worth. My big fat assessment of the situation. All the bands that played were admirable and could easily cut the mustard with just about any minor league touring band. Yet no one band made me want to smash the empty bottles of beer I drank over my head and roll naked in the morning dew. Our little music scene is an incestuous breeding ground of uneventful normalcy. Bands need to get out of town once a month and see what it's like actually being a band. My job was to pick a band that would benefit most with a trip to NXNW to represent Utah and possibly snag a record deal. A good song and a dynamic, memorable performance will always beat a packed club. Just because I'm critical doesn't mean I don't like your band either. I'm just as brutal and hyper-critical about everything I do too so save it! Your friends are the people who tell you what your weaknesses are with the hopes that you will be able to work towards fixing them. Don't let me know how awful of a critic I am. I don't give a shit about local opinions.

-David McClellan

"Guided by the expert hand of legendary producer T-Bone Burnett, the result just might be the first true surf music... created by true surfers." The quote is taken from The Surfers Epic



Records biography. The Surfers have a new album titled Songs From The Pipe. The Surfers are professional surfers. Kelly Slater sings

on the album and he is a five-time World Champion. The Michael Jordan of surfing. Rob Machado sings, plays guitar, piano, organ, bass and mandolin. He finished second behind Slater in the 1997 rankings. Peter King sings, plays guitar, bass, organ and vibraphone. He too is a professional surfer and he works on surf films and videos. He also has hosted MTV programs such as "Sand Blast" and "MTV Sports." He's the surfer I talked to. King lives in San Diego and he hates L.A.

The cover of Songs From The Pipe pictures Duke Kahanamoku. The first question was, who is Duke Kahanamoku? PK: "Duke is considered the father of surfing. He was a legendary Hawaiian water man back in the early 1900's. He actually was also a gold medalist for America in swimming. He won a gold medal in the Olympics. He was one of the first guys, you know, the original beach boy at Waikiki, surfing 16-foot redwood planks out on the ocean. He used to travel all around the world because he was an Olympic champion and he'd do surfing demonstrations all over the world. Just super famous. Everyone who remotely knows anything about surfing knows about the Duke." I just proved my ignorance but asking the question. That's what questions are for. Scanning the disc credits is pretty interesting. I found Joe Henry, Jim Keltner, Greg Leisz, Billy Payne, Sam Phillips and Marc Ribot listed among the contributors. How did The Surfers acquire such a list of famous names? PK: "Those are friends of our producers. T-Bone Burnett, that's his usual cast of suspects. These are guys who he records with. In fact I just heard the soundtrack to the Big Lebowski. T-Bone put together the music for that movie, our producer did and he recorded a song with Elvis Costello. It's the only new song on the album. All those guys played on it

too. It sounds a lot like one of our songs. It's really

good.
The instrumentation is just amazing."

This brought up another question. "Are they playing all over the album?" PK: "Well, People come in on different things. All we really do is play guitar, so. We all play guitar and sing and wrote the songs. We did play other instruments. We goofed around because there were so many instruments there. We had three or four years to do it. I may have played an organ part that's in a song for five seconds and sometimes I played harmonica all the way through. We all just goofed around and yeah, those guys played on a lot of it too." I'll get to the actual recording at the end. It is already evident that some highly professional studio musicians made pretty substantial contributions to this album of "the first true surf music." A little kid was making plenty of noise during the conversation so I asked King about it. It was his 16-month-old song "goofing around." King had taken him surfing that day and he told me the kid was surfing before he could walk. Not actually surfing. King holds him while he surfs.

I asked King about that line in the bio and mentioned Dick Dale. Dick Dale's recordings always picture him on a surf board and he is the "King Of The Surf Guitar." He invented what is commonly referred to as surf music. How can The Surfers claim to be the first? PK: "Yeah, but he wasn't really a surfer. He certainly wasn't a performance surfer. But yeah, Dick Dale's insane." When I told King that Dick Dale was attempting to capture the feeling of surfing with his music this was the reply. PK: "Doesn't sound like that to me. He sounds more like a guitar hero. Just going off, doing rad stuff. He's insane. I love Dick Dale, I've seen him like ten times. We went a totally different route. We were writing more of song and melodies and singing. He doesn't do vocals, he does guitar heroics. He's insane. He's a nut. Crazy." The record label provided biography says that The Surfers

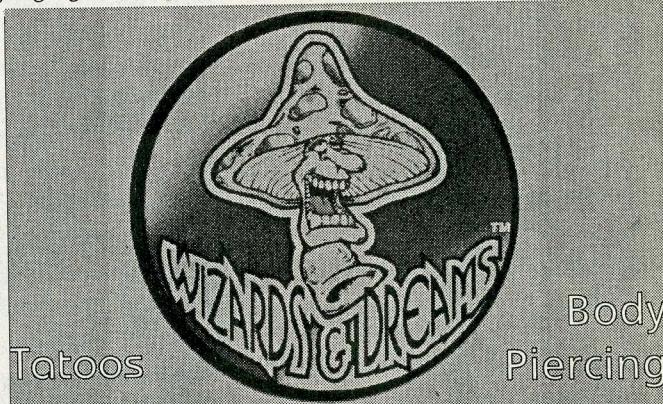
music grew out of informal gigs at house parties and eco-conscious rallies. I asked about the Surf Rider Foundation and learned that The Surfers have "done a lot of stuff with Surf Rider Foundation. All kinds of different organizations we've done shows with and for." That information led to the next question and I wanted the view of someone who is always in the water. How polluted is the ocean? PK: "It's pretty bad. It's just a big dumping ground for everything. All the runoff and stuff. There's so many... They do these tests at this beach I live at. You take a sample of water and in it there's a grid pattern of 20 grids. If more than five grids have dots, the water is polluted. It's a little contamination test they do. My beach is considered one of the cleanest beaches in San Diego. It's a reef break and it's just real clear water. It's constantly at about 17 dots. It's just unbelievably bad.

Does he worry about getting in the water? PK: "No because I kind of feel like... I don't get sick from the ocean. Although, a lot of people I know do. I've been doing it for so long I think I'm probably immune to a lot of the bacteria and things in the water that are there. It's definitely unhealthy. It's a sad thing. What are you going to do, not go in the water? It's

there, it's just one of those things. The air isn't healthy in Los Angeles. When you go up there you can't breathe it. What you want to do is get the government to frickin take a stand and do what it's supposed to do. They're obviously not interested. Worse than getting blow jobs in the oval office and hiding it from us. It's just unbelievable what matters. But, hey. I've traveled the entire world and this is a pretty good country. No one in Mexico is talking about trying to get the water clean." Has he seen it worse than America? PK: "Yeah, in Mexico. There's no nothing and there's lot of American industry down there. There's no rules. They can dump whatever they want whenever they want. There's no health code to speak of."

I began this piece with the quote on "true surf" music and I went back and forth with King on the subject more than once during the interview. I agreed with him when he stated that the Beach Boys and Jan & Dean were singing about "beach themes" and that it is a misnomer to call their music "surf." I'm leaving most of that out. Since I'm the writer I get the last word on the subject. "Dick Dale was not only the first big name of surf music, he was the first to give the music a name as well. He made four records prior to the summer of 1961, all of them vocals. He

Continued on Page 22



Tattoos

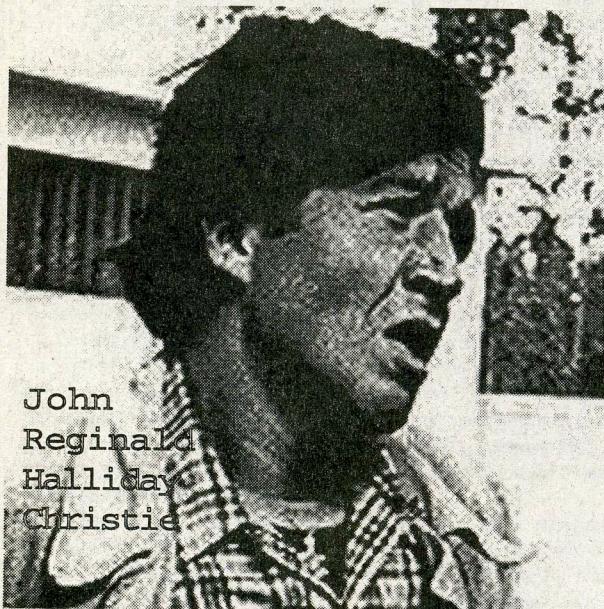
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SERIAL KILLER OF THE MONTH



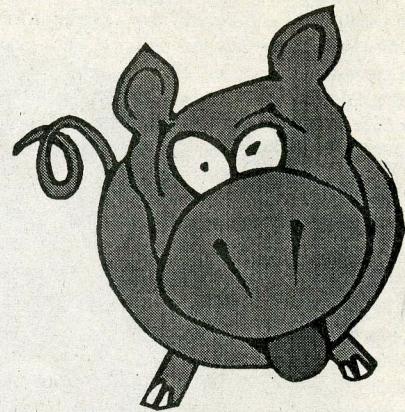
John
Reginald
Halliday
Christie

Pedro Lopez was born in Peru in 1949 to a sad, oldprostitute. He was one of 13 children. All of whom had different fathers, none of them actually knowing they had a child. At the early age of eight, he sexually molested one of his younger sisters, and as a punishment for this he was thrown out of the house to try to fend for himself on the street. He was molested soon after by a predatory old man in a neighboring town. He was assaulted again when he was eighteen while he was in prison, having been convicted of car theft. He was brutally, and repeatedly gang raped by four older convicts, and this led to his first murder conviction. He, after some months of preparation, managed to kill three of his four rapist attackers. For these three murders he received a two year sentence. His term, which seemed to him, unfair, only aroused his desire for kill more. Usually he'd wander through the

marked till he found a young girl that he could take to an isolated spot. First, he would rape, then he would strangle the girl. In 1978 he is said to have killed a hundred girls from Peru. In an Indian village he was caught trying to take a nine-year-old girl.

The Ayachucos' Indians that caught him considered punishing him using the local judicial policy: beating, then torturing him with burning coals and wood splinters, then burying him alive. But before

they could do this an American missionary talked them into letting her take him to the government authorities. The police then took Lopez to Ecuador instead of punishing him for the crimes which he had been accused. He then killed and raped as many as 110 Ecuadorian girls. In 1980, he was caught leading away a twelve-year-old girl. This came after the unearthing of fifty-three victims. He took them to many other burial sites, but no other bodies were found. Many suspect that Lopez led them on a wild goose chase rather than surrender his last bit of information which could lead to some chance of freedom and escape. Lopez is still in prison in Ecuador. He may get a chance for parole. But when his eligibility arrives, if he is granted parole he still faces charges in Colombia and Peru.



PIGBOY'S SHORT SNORTS

10 snorts...a real feast
1 snort...what a bunch of shit
2-9...figure it out, dumbass

BR5-49...Big Backyard Beat Show...Here's a band that got it's name from Junior Samples' used-car salesman skit on Hee Haw. They started playing their flavor of honky-tonk country rock a few years in a sleazy bar in Nashville. Bob Dylan and John Fogerty both used them as an opening act on their tours. This is their third release and is just as good as the others. I'd recommend it, and if you like it, you can see them perform live in our very own city sometime this month. Give this a strong 8 snorts...MAD CADDIES...

Duck and Cover...Another one of the thousands of ska bands we are all hearing a little too much of. However, this one has a little bit of a twist, a little jazz and rockabilly, and actually a pretty mature sound for a band whose average age is nineteen-and-a-half. Pure fucking rock!!! 6 snorts...RUTH RUTH...Are You My Friend?...Remember the Connells "Ring" album. That's basically what came to mind the first time I listened to this. Jangly, catchy, fun and listenable pop music, only a harder edge than "Ring." 7 snorts...BABY

SNUFKIN...Latin? Disco? Punk? This band put on such a great show that they were given the key to the city in Alpine, Wyoming. Where in the fuck is Alpine, Wyoming?? 4 and a half snorts...THE ROCK-A-TEENS...Baby, A Little Rain Must Fall...Third release of bummer rock from these fine Cabbagetown, Georgia kids. Angst rock fueled by coke, cake and heartaches. Good shit. 7 snorts...TREAT HER RIGHT...

The Anthology 85-90...Two members of this band, Billy Conway and Mark Sandman went on to form the band Morphine. However, this is more of a rock and roll album than Morphine does. And, it's also a

helluva lot more likeable. Give it a spin...7 snorts...NATE DOGG...G-Funk Classics...Let me point out the obvious. As long as you let your little brothers and sisters and the other 14 year olds

on the block buy this, they continue to make this shit. I really gave it a chance, but the title said it all...2 snorts...CLEDUS T. JUDD...Did I Shave My Back For This?...If Nate Doggy Dogg would listen to this, maybe he would lighten up a little. Not that he would be caught dead listening to country music. This is an album for country lovers and haters everywhere. He's the "Weird Al" of country music, turning hits into parodies. The title track, which makes fun of Deana Carter's "Did I Shave My Legs For This?" is great...Give this a 7...CIRRUS...Back on a Mission...No, the boys aren't taking you on an LDS mission. Their goal is to get you as high as you can without leaving the atmosphere. We'll just take it straight out of their mouths. Aaron Carter says, "I want our music to be the bastard love child of electronic music." Keep on trying, guys...6 snorts...CRUMB...Seconds, Minutes, Hours...As soon as I heard the first track, "Tonight," I was pretty well hooked.

This is pretty standard hook laden power pop with a hard edge, although the difference is that this is not quite as serious or angst-ridden as the others on the market. The hidden track, #22, gave me quite a chuckle. 7 or 8 snorts...TYRESE...Self-titled...Tyrese is 19 and started singing when he was 14. Well, he should've started when he was 12, because it wasn't all that great. Track #10 is called "Taste My Love." No thanks, Ty, we're trying to quit...3 snorts...SYLK E. FYNE...Raw Silk...Who sent us this? Do you hate us? Do you know how hard it is to take an album called "Raw Silk" seriously? Do you know how hard it is to take someone who calls herself Sylk E. Fyne seriously?...2 snorts...VARIOUS ARTISTS...Unscrubbed, Live From the Laundromat Volume 2...This is a great compilation of singer/songwriters from the Bay Area. Most of these artists are unknowns, the most popular being Barbara Manning and Tarnation. There are some great tracks by some unknowns called the Kuntry Kunts and Carlos Forster. There's not really a loser in the bunch...7 snorts...NEIL FINN...Try Whistling This...You know him and love him. A man who helped put together some of the best pop song in the 80's in Split Enz and then

later on in Crowded House. This is Neil doing his normal thing, writing great, memorable pop songs about fucked-up relationships. "King Tide" and "Sinner" are standouts...7 or more...ESTHERO...Breath From Another...This might sound insulting to the members of the band, but this is a really great album to have in the background at the end of the day. It's dreamy and trancelike, makes me think of Portishead or Bjork. "Heaven Sent," "Anywayz" and "Swallow Me" are some of the more memorable tracks...Close to an 8, but not quite...K'S CHOICE...Cocoon Crash...This definitely isn't as good as their debut album. There is nothing as instantly memorable as "Not An Addict," although "In Your Room" and "Everything For Free" come pretty close. Still, with or without "Addict," I can't get enough of this woman's voice...6, maybe 7...NO KNIFE...Hit Man Dreams...Second album for this power pop punk band. They do loud, noisy rock somewhere in-between Local H and Drive Like Jehu. A decent effort. The final track, "Sweep Away My Shadow" is great...6 snorts...GLORITONE...Cup Runneth Over...Another one of these damn angst pop rock and roll bands that apparently somebody somewhere thinks we need more of. "Halfway," "Broken Arrow" and "Flying Kites" seem to fall somewhere between the Foo Fighters and Bob Mould...6...LIFE IN A BLENDER...Two Legs Bad...Let's start with the fucked-up songwriting. "Socks" appears to be a song about drug deals or at least some weird attempt at a metaphor for things you need to hide from the family. "Jealous Spark" is about an electrocuted pig. "A Man and a Woman" are standing in front of a pile of excrement. "Easy Eggs" is a song about a family eating at a roadside diner surrounded by racism. This is a great album. Dark, comical songs, malevolent pop. Give this one an 8 or more...VAN DYKE PARKS...Moonlighting...I don't really know how to explain this, except to tell you that it sounds like the traditional singing of maybe Tony or Frank, only with the eccentricities of Daniel Johnston's songwriting. One problem, it's not quite as interesting as that sounds...5 snorts



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Surfers

Continued from Page 19

happened to be a musician who enjoyed living near the beach and enjoyed surfing as a form of recreation. It was his attempt to reproduce, musically, the feeling he had while surfing that gave birth to the surfing music genre." That is taken straight from John Blair's book, "The Illustrated Discography Of Surf Music - 1959-1965."

The most striking track on *Songs From the Pipeline* is titled "If." It's Beck meets Zappa world beat with lyrics reading like a prayer. The question was, "Who writes the lyrics?" The answer was, "Pretty much whoever is singing them." The next question was, "Who's singing If?" The answer was, "That's me." I asked King if the song was meant to be spiritual. "Yeah, I'd say a little bit. My dad died when I was pretty young and I had to find a father figure so I kinda made God that person. It's about that. I actually worked with my lyrics on that song...although, I did write all those lyrics, but I had a couple of pages of lyrics. A guy who helped me narrow them down, structuring it the way it is, and he sings back-up on the song, although you can't hear him that well, he sings falsetto harmony with me is a guy named Bobby Newarth. He wrote "Mercedes Benz" for Janis Joplin. He's a classic old-timer, a friend of T-Bone Burnett's and he was around us a lot when we recorded. He really encouraged me to...I didn't want to say those type of things because they're pretty gnarly and I didn't want people to feel sorry for me, but he said, 'No it's cool because you bring it around at the end.'"

King also explained the song "Not Your Slave" to me. Kelly Sister sings the song. It's about a friend who died and The Surfers structured the song as if the friend were singing it back to them. He emphasized many, many times the influence of T-Bone Burnett. Burnett kept the band focused with lines like "We've got to beat the bullshit factor" and "This better be bad ass." In other words he did his job as a producer. He encouraged the band to give their best. King also told me that he's been around the world seven times playing in a band. "I've been in a band around America 10 or 12 times trying to get a record deal. Playing every night, doing shows for 10 people, doing shows for 100 people and being jealous of piece of crap bands like Matchbox 20 and Third Eye Blind and I know what it's like to be in a band and go, 'how did that fucking band get a record deal?'" King continued for quite some time on the state of the music industry, basically venting. He was a member of Dakota Motor Company. The band recorded two albums for the Word label.

In the end he doesn't care whether the record sells or not. He's happy that the music is out there. The Surfers took about four years to record the *Songs From The Pipeline*. They spent a large sum of Sony's money while doing so. Doesn't almost every musician wish for the same opportunity? The result is nothing if not atmospheric. They didn't do surf the way Dick Dale does surf, but songs like "Alone By A Tree," "Hawaii," and "Anything From You" are most definitely ocean influenced. Don't look to The Surfers for a big crashing wave of noise, their take is more laid-back and melodious, kind of like a surfer at rest.

Fender-bender

OUTSIGHT

Outsight brings to light non-mainstream music, film, books, art, ideas and opinions.

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Please, keep Outsight informed!

248/544-7179 or c/o Tom Tearaway, POB 1285, Royal Oak MI, 48068.

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Email Outsight at outsight@bigfoot.com.

"I like nonsense, it wakes up the brain cells. Fantasy is a necessary ingredient in living. It's a way of looking at life through the wrong end of a telescope. Which is what I do, and that enables you to laugh at life's realities."

- Dr. Seuss

"If you are looking for fairness, you've come to the wrong universe."

- Dr. Edward Nather

Z-ROCK GUITAR HEAVY

What do you get well when you mix Ween, Boredoms and producer/bassist Andrew Weiss (Gone, Wartime, etc.)? Well, get you Z-Rock (<http://www.unsound.com>) and on their Nipp Guitar album, HAWAII, you get an edgy, noise-funk, aggressive stomp fest of heavy guitar music. This is part of the Nipp Guitar Heavy series of releases for waking up the neighbors. I think that for featuring blatantly sexual lyrics, deep, harsh rhythms and a frantic cover of "Bad To The Bone" HAWAII is the best disc in the series. You can easily let your own subjectivity be your guide through the two series samples, BAD SUN RISING and BAD SUN RISING II. Each disc includes a track each from U.F.O. or Die, Volume Dealers, Maria Kannon, Ruins, Zeni Geva & Steve Albini, Superunit, Funhouse, Omoide Hatoba and Boredoms. The nughty necrophilia and child-love covers are enough to make the Japanese noise rock-compilations classics. These also are complete overviews of Steve Albini's production work in Japan. Ruins have a decade of devastation behind them, and you will have a hard time believing GRAVIYAUNOSCH, their densely-produced disc in this series, is the work of only a drummer and bassist. The pieces swing from instrumental post-metal low-end rhythms to multi-tracked, frenetic explosions with vocals. ALL RIGHT YOU BASTARDS! is the name the Zeni Geva & Steve Albini disc here. Albini's

only live shows with the band are extracted from for ALL RIGHT. Kraftwerk's "The Model," which Albini also covered in Big Black, shows up on this wall-of-guitar recording of undulating tempo and tension. While this live to 16-track album is raw to say the very least, you can here Albini producing Zeni Geva in the studio on NAI-HA. Essentially lyrical passages and dynamic changes in long,

instrumental portions make this disc perhaps the most accessible of the group. On NAI-HA, guitarist Tabata (ex-Boredoms) joins K.K. Null's group for one of the finest examples of ultra-heavy Japanese guitar rock and close call

next to HAWAII as my vote for the most powerful representative of the Nipp Guitar Heavy series. (Nipp Guitar, POB 64935, LA CA, 90064)...

IS THIS THE FCC? I THOUGHT IT WAS THE USA!

Free Radio Berkeley, Berkeley's low-power community radio station, is shut down by the Federal Communications Commission (FCC). Robert McChesney, professor at the University of Wisconsin-Madison states in his affidavit for Free Radio Berkeley's legal case, "by failing to accommodate the creation and use of new micro radio technologies that are simple and inexpensive to operate, the FCC has failed to meet its obligation to establish a licensing scheme that meets the public interest." Federal Judge Claudia Wilken in her

June 16th order to shut the station down explicitly says that "this ruling is not based on the merits of [Free Radio Berkeley's] criticisms of the FCC's refusal to license micro broadcasters." Judge Wilken previously wrote,

"The government has failed to show whether the FCC's complete prohibition of micro radio is constitutional." Free Radio Berkeley operated twenty-four hours a day with one hundred volunteer community members on an unused frequency. The station's unlicensed broadcasts were an act of civil disobedience to effect a change in the FCC's rules so that Free Radio Berkeley and the hundreds of other micro power stations across the country could be legally licensed to broadcast. Until 1978, the FCC licensed stations operating at under 100 watts, or "Class D" stations. In that year,

corporations successfully lobbied the FCC to eliminate Class D licenses, largely because they represented a threat to the monopoly that media corporations have continually enjoyed. For more information, contact Free Radio Berkeley at 510-594-8082 or visit the website at

<http://www.freeradio.org>...The FCC also shut down Central Michigan's WFLR community station for the third time and threatened broadcaster Ron Gutzeit with a \$100,000 fine and a year in jail. (89.7 Free Living Radio, PO Box

591, Howell MI 48844; 517-546-6654; <http://members.tripod.com/~WFLR/playlist.html>; wflr89fm7@WebTV.net) A Florida microwatt broadcaster is convicted of operating without a license and faces up to twenty-eight years in jail...You can contact the FCC and tell them that they should enact the power levels proposed in RM-9242, as opposed to

the 1-watt level in RM-9208 which is so low as to be useless. It would be helpful if you also send a copy of your comments to your US Congressman and your two US Senators, asking for their support also for RM-9242. Remember radio industry lobbyists are working hard on Capitol Hill to try to defeat community radio...

WHAT'S OLD IS NEW AGAIN

BBC archivists discovered thirteen Rolling Stones songs intended for radio broadcast and recorded between 1963 and 1965. Retired BBC producers then brought to light ten more songs previously thought to have been destroyed. Among the unearthed material is four original pieces never before released, two Chuck Berry covers and the group's radio debut from back when they played backup for Bo Diddley. Until the Stones hear the recordings themselves, no assurance can be granted that listening public will ever hear them...

Ultra Bide

SUPERMILK

Alternative Tentacles Records,

Ultra Bide successfully treads a fine line between a dissonant shattering and a post-techno rock swing. Guest Steve Eto incorporates highly effective deconstructed percussion on three of the ten tracks. This Japanese trio is currently living in New York City and it seems the celestials had an allergic reaction to this condensed America. From capitalism to milk propaganda to the homeless and beyond, Ultra Bide retch and rock with spastic announcements of hatred and driving rhythms. A soundtrack of alienation in America from a Japanese noise-rock perspective. (3)

Pain Teens

PAIN TEENS

Chamel Music,

This tenth-anniversary reissue of the Pain Teens eponymous release initiates with the unforgettable "Inside Me." Simultaneously, vocalist Bliss

Blood paints a picture of inviting sexuality and morbid, chthonic evil. The clamorous, industrial rhythms of guitarist Scott Ayers (Walking Time Bombs)

contribute admirably. Tapes, fractured drum rhythms and mutant guitar combine to make the Pain Teens sound a classic dialect between Throbbing Gristle, Einsterzende Neubaten and

Henry Cow. Disturbing and haunting, this edition includes tracks off of pre-1988 insanely rare Pain Teens cassette releases. This album is an important work of experimental guitar, sound manipulations and proto-industrial musical ethic. (4.5)

Ether

HUSH

Chamel Music,

Hailing from Salt Lake City, Ether finds their independently produced sophomore release pushed by Chamel House (Crash Worship, etc.). Subtly building from a gritty ambient opening, HUSH silences most other purveyors of neo-primitive head music. Waves of harsh percussion and mournful Moroccan flutes create an otherworldly and lamenting feel. It is fitting that the band originates from the desert American west, as the sounds presented evoke a lonely wasteland populated only by a small ensemble pan-global jam session and the odd interposition of captured communications.

This intriguing release is definitely a production for closing the mouth and opening the mind. (3)

Lungfish

ARTIFICIAL HORIZON

Dischord,

On ARTIFICIAL HORIZON, Lungfish continues a pattern of isolating crypto-philosophical songs with minimalist free-rock instrumentals. The resultant mood is somber and cathartic, focussed and pointed, intellectual and freeing. Lungfish suggests simplicity as a gateway to melody, and poetry as a vehicle for intelligent observation. Singlemindedly, Lungfish combats obsession ("If Love is all you hope to find/Love will ruin your mind") and chaotically they call for greater control ("Bridges crossing, bridges crossing land/Subterranean rivers seeping through the sand: Oppress yourself"). All this over a deconstructed and unornamented rock groove, Lungfish presents another chapter in the thinking man's modern rock.

John Dee Graham

ESCAPE FROM MONSTER ISLAND

Freedom Records,

John Dee Graham has a distinct, gruff voice delivering country/folk visions of undeniable vision and effect. This eloquent troubadour belies a Texas punk background as guitarists for the Skunks and then True Believers.

Following this, stint in L.A. led Graham to work with members of X, Michelle Shocked, Simon Bonney and more. Distilling these varied experiences, Graham suggests "A dog may bark out in the night/The sound of the clock by the bed marking time/A door may slam, a dish may break/I don't give a damn, some songs I can take." And take many sounds Graham has - from Texas blues to

noncommercial rock - giving back a forlorn and abandoned beauty. The songbook on ESCAPE is direct, human and replete in effective metaphor. A variety of guitars (Dobro, acoustic, electric and Ghost Steel) are complemented by piano and B-3 organ on this release.

Charming Hostess

EAT

Vaccination Records

A three-member women's chorus of East European-styled vocals is rousingly accompanied by nervous violin, guitar and Old World folk percussion. Charming Hostess' success is in their effective integration of such traditional approaches, with rock motifs and arty, avant-garde dissonance.

This singular union is the result of the amalgamation of a female a capella trio and most of Oakland, California's experimental rock project Idiot Flesh. Cello, saxophone, flute, didgeridoo and extra percussion also show up in these wild but effective pieces. The material is a heady mix of beautifully freakish originals and covers of such things as "Won't You Keep Us Working" (Residents), Jewish-Moroccan wedding songs and other traditional material from Bulgaria, Jewish Spain, and Alabama. The volatile arrangements and skilled vocal harmonies make EAT one of the most unique and rewarding recordings I have heard in recent months. (4.5)

Kemuri

LITTLE PLAYMATE

Roadrunner

This three-year-old Japanese group mixes even portions of ska and punk. Ska and jazz enter through a trombone and two tenor saxophone section while the bass/drums/guitar slides from punk to ska to reggae. One of those tenor sax players is the talented Mike Park, vocalist of Bruce Lee Band. The group is well-rehearsed and tight and effectively pulls off the hairpin turns from one genre into another that keep LITTLE PLAYMATE energetic and invigorat-

ing. I being a longtime fan of punk rock that picked up an interest in ska over recent years I can attest that LITTLE PLAYMATE should please most ex-punks that are enjoying the current ska explosion. (3)

Mekons

ME

Quarterstick Records

This powerful, poetic and sensual new album from Mekons triumphant and confident in their legendary songwriting skills. The opening track, "Enter The Lists" is anthem-like in announcing a bold adventure in song that follows. As usual, the arrangements budding from this group containing five competent vocalists (two of which are female) give the expression of each song a rich and unforgettable voicing. An easy, dance groove is the basis for each cut, which smoothly flows from one track to track, tying together as a total musical statement and complete musical experience. Mekons is a dynamic vocal group with economic and effective instrumental support. Even in the lyrics, cuts hearken back to those that preceded them. Such care for the final, big picture make ME deserved of touchstone status among contemporary albums. Such strong language and sexual imagery as found in "Down" and "Narrative" guarantee that this recording, greater than any currently charting album, will remain the solo pleasure of those willing to appreciate it from the privacy of their home stereo system. "It's so hard to forget to sexual experience, sexual chain reactions" avers Mekons in "Flip Flop" and such will be the longevity of ME for the listener. Besides dealing with such elemental, but all too easily forgotten truths, Mekons give us such instantly classic material as "Come And Have A Go If You Think You're Hard Enough," which begs to be sung along with. Mekons is such an effective and peerless outfit for their awareness of basic human desires. In "Men United" they casually give a laundry list of our common desires, "Safe ways to move down time/Good teeth for juicy talk...Firm friends to see you right...Clear water to wash the hands/Soft tit to suck and suck." Further suggests "Mirror," "This is how it should be...Singing with one voice/A holy choir." Indeed, this is how pop music should be; truthful, unforgettable and intelligent.



BLINK 182
Dude Ranch

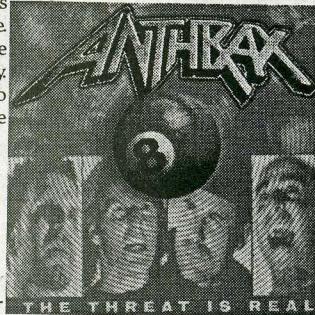
Mark, Tom and Scott met four years ago at an annual Future Proctologists of America camping trip. They recognized in one another a love for songs about girls, friends, life and chronic diarrhea. The legend known as Blink 182 had begun. They do loud, thrashy pop-punk with loud guitar noises and screaming vocals. Basically, another loud, obnoxious band that falls somewhere in-between Green Day and the Descendents. But, they aren't near as serious as either of those bands—they just want to get fucked up and act stupid. The "182" comes from how many times Al Pacino says "fuck" in Scarface. These guys are nothing but a bunch of fucking losers that sing songs about pussy, bestiality and farts. They advise their fans to "masturbate a lot." And, uh...oh yeah, the album is great and a helluva good time.

-PB.

GOLDEN DELICIOUS/PETE KREBS

This is a split CD, with Golden Delicious doing the first five tracks, and Pete Krebs doing the last four. Pete is a member of the band when not doing his solo tracks. They have already released some critically acclaimed albums. For

the most part, Golden Delicious is a country jam that makes you smile.



Washboard and fiddle are some of the instruments here. This is basically homemade country music, just the way I like it. When they aren't having a good time jamming, they're doing unfortunate lyrics like this: "I truly understand that you love another man/And your heart shall no longer be mine."

Yikes.

When Pete loses the band, he's basically another singer-songwriter, but much better. Check out "Dressed to the Nines." And, check this album out, all nine tracks are pretty good.

-PB.

KIDNEYTHIEVES
Trickster

Abrasive, pounding beats, headache style. Caustic guitar, a little techno influence, although I would not call this a dance album. Just another Marilyn Zombie album whining about the typical things, decadence, lust, obsession, lust, isolation, lust, and salvation. How to protect yourself-a) don't drink beverages that you did not open yourself. b) Don't exchange or share drinks with anyone. c) Don't leave your drinks unattended. d) Don't buy the CD unless you're one of the Confetti crowd.

-PB.

BARENAKED LADIES
Stunt

This is a pretty damn good album. More of that angst-driven catchy pop music that they do so well. You've certainly heard "One Week" by now unless you've been in jail. It's probably likely that you can't get that song out of your head. There are plenty of songs here that will do the same thing. "I'll Be That Girl" is a pretty little story about auto-aphexiation with lyrics like "tie my pantyhose around my neck." The things well do for love. "Alcohol" is another love story, at least for the Ladies, anyway. "I love you more than I did the week before I discovered alcohol." "Told You So" is another one of those damn songs about that damn dysfunctional love. You should probably buy this or at least give it a good listen somewhere. It's one of the few albums you'll find love referred to as a "viral infection." It's catchy. It's poppy, and it's good for anyone who is fucked up about that special someone that can't stand them.

-PB.

KEOKI
Altered Ego-Trip
The Remix Album

About a year ago or so, we got the original "Ego-Trip." This is basically the same album, except that it has been remixed to death by the likes of Crystal Method, Überzone and Rumpus, whoever the hell that is. If you're already a fan of electronica, you've probably heard it all before. But, if you are already a Keoki fan, it's a safe one to buy. I'm one of those people who firmly believes you can't get enough of good songs. Remixes are always welcome.

-PB.

BLACK-EYED PEAS
Behind the Front

This is one of the bands on the Smokin' Grooves Pothead Tour with Public Enemy, Cypress Hill and Wydef Jean. They're out of L.A., but luckily, none of that gangstarshit that has so worn out its welcome. This is some of that hip-hop with soul, jazz and Latin influence, Tribe Called Quest style. The three MCs, Will.i.Am, Aplde.Ap and Taboo wrote the songs, and they have a four piece band that back them up when they play live. They make pretty good use of sampling. They're pretty good, but they're no Digable Planets. Speaking of which, where in the hell are the Digable Planets? If anyone out there can answer that question, please call us at SLUG and let us know. The first caller to know the correct answer will get a big, wet kiss from me.

-PB.

BOY GENIUS
Last Grand Experiment

Here's a band named after Jethro on the Beverly Hillbillies. They have simple needs. They say "if our music can make some kid in Montana get up, jump around his bedroom and upset his parents, then we're doing something right." They want to make it very clear that no cellos, flutes or pianos were used in the making of this album. It's just another one of those fuckin' angst-driven punk-pop albums that we apparently can't get enough of since they are flooding the market. But these guys have more important things to worry about than the rest of those bands—Superdrag. On the song "My Girlfriend's in Love (With Superdrag)" they sing "I should have bought a Beatles suit/I should have gotten a bowl hair cut/My girlfriend kicked me out on my butt." Dumb, but fun.

-PB.

LUCINDA WILLIAMS
Car Wheels on a Gravel Road

So here it is—the album to rant and rave about this month. And, it better be, because it's been about a trillion years in the making. She has a bad habit of taking a long time to record. She started in 1979, and this is only her sixth recording so far. However, it is usually time well spent. She's a perfectionist that has a hard time finishing albums as well as keeping labels. She does a mix of folk, country and blues that basically just becomes her own. From the first song, "Right in Time," which is the love song on the album, you know you're in for a treat. "Drunken Angel" is a song to a friend who apparently drank so much that he's gone to "the other side." "Greenville" and "Jackson" are songs to lost loves. She wrote all of these. But, the best track on the album, is a bluesy cover called "Can't Let Go." It's far-and-away the best song on a 1998 album so far. You need to have this album in your collection at once. If there is one album to buy this month, this is the one.

Another album to buy is Lucinda's self-titled debut. This album has been listed as the main inspiration for the singer-songwriters of today and is generally considered one of the best albums around. It has just recently been re-issued with 6 bonus tracks. Both of these are four-star albums that need to be in your collection.

-PB.

RAMONA SILVER
Ultrasound

Here is a woman who appears to be fairly content baking cookies and raising Silver Jr., who appears to be the vocalist on "Star Star." This woman is an optimistic, happy camper liking what she sees and looking forward to the future. In other words, she's the polar opposite of Liz Phair. There is no "Fuck and Run" to be found here. Just a woman who tells her lover "nothing smells quite like you" on the song "Honeydew." It is a compliment by the way and one of the catchier songs on the album. There are a couple of cheesy instrumentals that would make Barry

Manilow proud.
-PB.

CREED
My Own Prison
FUEL
Sunburn
GANDHARVAS
Sold For A Smile

On July 16th, as in a couple of weeks ago, all three of these bands played here together, and luckily, I had to work that night, so I ended up missing the show. Don't get me wrong, I think Creed and Fuel are both okay, and I could probably tolerate the Gandharvas, but why hang out with the 14-year olds?

Creed sounds like Eddie Vedder fronting the slower "Unforgiven" Metallica. Don't stop reading. It's better than you might think. Just some more of that music from that "hiding hate that burns inside" generation. The lead singer, Scott Stapp, discovered Satan only four years ago, and seems to be making up for lost time quite well.

The first line on the Fuel album is "I wanted to feel something." The last is "I cannot face another round." In between they tell us "all that shimmers in this world is sure to fade." This ain't no fuckin' "Sound of Music." Fuel seems to feel that "everything (good) is temporary." Kind of reminded me of Soundgarden or Bush, but maybe more melodic like Matchbox 20.

As for the Gandharvas, I really did try to take them seriously. It was impossible. First, let's start with their name. This is the name the Maharishi used to describe the Beatles in the 60's. It means 'celestial musicians to the gods.' HAHAHA. This is not Sgt. Pepper, Exile on Main Street or Highway 61 Revisited. Check out these...um... incredible lyrics, "What's in your coconut/Nothing but marbles/Rolling around a shell/Better give them a spill/Under the bright blue sky/Oh, what a pretty high." What the fuck does it all mean?

-PB.

HUMAN LEAGUE
The Very Best of

Apparently, they're back! At least that's what their press kit told me. So, that means that it's time for a new greatest hits album even though

we had one about a year ago. The sons of bitches that made this one took my personal favorite, "Life on Your Own" off, but added some other tracks. Everyone of you fucks that is laughing because this is getting a review can come on down to the office and kiss my ass. Everyone of you had a copy of "Dare" at one point in your life, as did about a million other people. The Human League did some great songs. "Human," which is unfortunately included here, is not among them. "Being Boiled" and "Lebanon" are great and are also included.

There is also a new remix of "Don't You Want Me" that isn't done by Puffy and there are no Police samples. As far as I'm concerned, those are two great reasons to buy this. Besides that, the LSD flash-backs will be a lot of fun.

-PB.



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Anthrax

Volume 8 - The Threat Is Real
Ignition Records

What threat? Anthrax has returned to indie land. The much anticipated *Volume 8 - The Threat Is Real* is an album of trash-metal. The recording doesn't begin to move until "Piss N Vinegar," the fourth track. The trash is on full display and the band sounds like Motley Crue in torn jeans circa *Too Fast For Love*. "604" is about 60 seconds of thrash. "Toast To The Extras" is Mason Profit country-metal and "Born Again Idiot" is earth-shaking and aggro. Charlie Benante takes over the band from his drum stool. That song is the best example of Anthrax's return. Religion as a topic of discussion is followed by government profiting from war. "Killing Box" once again features Benante's ferocious drumming. "Harms Way" finds Anthrax experimenting with country. Those expecting hardcore and speed might want to listen before purchasing. Both genres have moved to such extreme territory that Anthrax is left far behind. Today Anthrax is working closer to Fu Manchu and Monster Magnet than Madball or Hatebreed. The most extreme moments are the previously mentioned "604" and "cupajoe," which appears near the albums close. That is not to say that all aggression is lost. The rhythm section is still among the best in metal and "Alpha Male" has dissonance to spare. "Stealing From A Thief" closes it all. The piece is bone-crunching and mid-tempo. Rather than retreat to merely repeating past glory Anthrax reinvented themselves with *The Threat Is Real*. Since the band is supposedly booked for August 22 at the Wasatch Events Center Anthrax loyalists can decide for themselves whether or not Anthrax retains the goods.

-Stuff

Backstreet Boys

Jive

Call it a delayed reaction. *SLUG* Magazine just discovered the Backstreet Boys. I believe my anus acquired enough moisture to allow non-painful penetration after listening to the first song. I'm curious. Do pre-teen females experience the same effect? If so what are their expectations from the Backstreet Boys? "Boys" can't sing in such a high-pitched manner unless they're the age of the Hanson's or they've been gelded. Music has a long history of gelded

male singers. I believe they used to be called eunuchs and they sang opera. Michael Jackson did it and look how fucked up his life is. Technology has progressed so far that the Backstreet Boys are redundant. Why not program the music and synthesize the vocals? "Am I sexual?" I don't think so because if "it" gets huge, which a Backstreet Boy can't accomplish because his balls are amputated, have androids perform "it" live. Does anyone reading remember Dick Clark and his little boys? Female spelling is used for demonstration purposes. Bobbie Vinton, Frankie Avalon, Fabian, Bobbie Sherman - welcome the close of another decade and prefabricated music wetting the panties of pre-teens. Their mothers are wet for John Tesh, Jim Brickman, Yanni and Andre Bocelli. End of story. Ba-a-a-a-a! Fucking morons!

- Charlie "Brown" Art-mon!

Bio Ritmo

Rumba Baby Rumba!

Triloka Records

The disc opens with "I Am The Rumba" or "Yo Soy La Rumba" depending on the linguistic grasp. Rene Herrera is the Bio Ritmo leader and he is a native of Havana.

Bio Ritmo has toured with the Squirrel Nut Zippers and guested on *Sold Out*. The group has played the "swing" circuit for the last five years and now the group has major label backing.

How deep can nostalgia run? Salsa Brava is still a popular local attraction. For whatever reason they didn't attract the notice of major labels when they won a free trip to a large "music industry" confab. For whatever reason, touring for instance, Bio Ritmo did. Now nationally distributed salsa music is available at the mall. Not that anyone is paying attention.

We're talking brass. Big, fat, overbearing, obnoxious brass. Jeffrey Lesser produced the thing and concentrated on the high end. Where's the bass Jeffrey? The high end is supposedly the first to go among the hearing damaged. Thankfully my high end hasn't retreated far enough for me to derive much enjoyment from *Rumba Baby Rumba!* Down at the horn players union hall the seats are vacant. Every horn player in America has signed on with some swing, ska and now salsa band. The rhythms are catchy, the "world beat" is on full display and when Bio Ritmo plays live I'm sure the dance floor is packed. The recording is too much. Salsa Brava does it better. Adjust the home theater for bass and tone down the treble. Bio Ritmo is at their best when they enter the lounge. Marimbas and light horns enliven "You Rule Over Me." That is the only enjoyable number of the disc I believe *Rumba Baby Rumba!* was ruined by production. Maybe after the release fails Rene Herrera will find someone more in touch

with his style. An overabundance of brass means a trip to the scrap metal dealer. Brass is more valuable than aluminum, steel, copper and tin. Too bad Bio Ritmo didn't send a solid brass recording because this is hitting the recycling bin fast.

- No Me Gusta

BR-5-4-9

Big Backyard Beat Show

Arista

It's the old "what kind of band" question. What kind of band opens their latest album with a Buck Owens obscurity, "There Goes My Love", and follows it up with one even more obscure? Without Iggy Pop's cover of "Real Wild Child (Wild One)" in 1986 Johnny O'Keefe would be a complete unknown. BR-5-4-9 title the song "Wild One" and take it closer to the original '50s Australian roots than I'm sure Iggy ever fancied. The band wrote nine songs for their second album and although they reportedly can cover over 500 songs *Big Backyard Beat Show* only contains five covers. BR-5-4-9's self-titled, full-length debut has sold 176,000 copies to date. Those are huge numbers all self-respecting "new traditionalist" country bands envy. BR-5-4-9, unlike the vast majority of "new traditionalists," are the spawn of Nashville's "music row." The new disc has as much to do with bluegrass as it does rockabilly. "Seven Nights To Rock" is all done up in pretty Luther Perkins (Johnny Cash) guitar, toned down Johnny Burnett hiccups and Big Tiny Little (obscure as all hell local honky tonk pianist) 88 key box banging. "My Name Is Mud" has weeping fiddle, Chuck Mead's twanging, anguished vocals and a honky tonk beat. "You Flew The Coup" features close harmony background vocals, some of the purest country guitar pickin' of the entire disc and fiddling straight from the Vassar Clements instruction booklet. When I first heard the album I was appalled by the polish. After a cooling down period and several additional sessions the sincerity of the performance shone a little light into the dark, empty cavity formerly occupied by brain cells. These guys can't do Bakersfield like the Derailers, they can't do bluegrass like Gillian Welch and they can't do Billy Joe Shaver like Waylon Jennings. They can however play some country music. Thank Chuck Mead for his blistering lead guitar and thank Don Herron for the rest. Herron plays the fiddle, dobro, steel guitar, mandolin as well as contributing acoustic and electric guitar parts. BR-5-4-9 will play at the Westerner on August 24. The club is desperately seeking a downtown crowd for the performance. BR-5-4-9 is not appropriate music for the bad fashion statements currently seeking one-night stands on the huge polished hardwood floor of what used to be a club with a honky tonk hardwood floor.

- John Boy Horton

Cirrus

Back On A Mission

Moonshine

Cirrus opened for *My Life With The Thrill Kill Kult* on August 5 at DV8. Due to extreme laziness *SLUG* will probably not see the street in time to preview the group's performance. Moonshine sent a compact disc and the label's trio will have a review. If *Mortal Kombat II* is familiar so is Cirrus. The title song appeared on the soundtrack album. Cirrus re-recorded the piece for their second full-length. *Back On A Mission* has it all. Hip hop, intense dance, live instruments, scratching, ambient, name it and it's on the album. So much modern electronic music grows tedious long before the compact disc has completed the spin cycle. From the opening blip to the closing beat Cirrus is having none of that inanity. Aaron Carter is responsible for programming, bass, decks, keys and vox. Stephen James Barry contributes programming, guitar, bass, keys, and vox. Rene Padilla does vox, keys and percussion. It's a trio not a solo bedroom act. The three have different musical tastes and their collaborations reflect such. Dance club DJ's are sure to mix the hell out of the album and sadly the information didn't arrive in a timely enough fashion to reveal that Cirrus is a live act. Stephen plays guitar, Aaron's on bass and Renee is singing and drumming. Machines offer up the accompaniment. And just when I was about to mention that Cirrus forgot the dub the hidden track kicks in. Dub Rednex crossed with Jimmy Ray and Sonny Boy Williamson. Very smooth.

- Kinetic

Heather Nova

Siren

Work

Heather Nova appeared in Salt Lake City one time only. The venue was the old Bar & Grill which is now the Crocodile Lounge. The obscure touring bands are gone, but the food is raging Cajun. If you haven't been there yet pay the restaurante a visit and order the pork chops. Free advertisement completed and back to Heather Nova. So Heather Nova visited the Bar & Grill and due to a high number of Salt Lake City perverts she was hustled to her bus by armed guards afterwards. Now she's back with a new album and maybe, if we're really, really lucky, another tour. As expected there are plenty of strings. Nova plays violin on two songs. But, forget that noise. The reason for the perverts was Nova's appearance and her overt sexuality. The new one is desirable by the second song. "I don't believe you when you fuck me" is nastier than anything in Jewel's book of poetry when Nova sings the line. Now I'm off searching the lyrics for more of the same. "Winterblue" is the seventh song and I'll be damned if she's not doing it again, albeit

AOL- HELL

July 18 - I just tried to connect to America Online. I've heard it is the best online service I can get. They even included a free disk! I'd better hold onto it incase they don't ever send me anther one! I can't connect. I don't know what is wrong.

July 19 - Some guy at the tech support center says my computer needs a modem. I don't see why. He's just trying to cheat me. How dumb does he think I am?

July 22 - I bought the modem. I couldn't figure out where it goes. It wouldn't fit in the monitor or the printer. I'm confused.

July 23 - I finally got the modem in and hooked up. that nine year old next door did it for me. But it still don't work. I cant get online.

July 25 - That nine year old kid next door hooked me up to America Online for me. He's so smart. I told the kid he was a prodigy. But he says that's just another service. What a modest kid. He's so smart and he does these services for people. Anyway he's smarter then the jerks

who sold me the modem. They didn't even tell me about communications software. Bet they didn't know. And why do they put two telephone jack holes in the back of a modem when you only need one? And why do they have one labeled phone when you are not suppose to hook it to the phone jack on the wall? I thought the dial tone sounded funny! Boy, are modem makers dumb! But the kid figured it out by the sound.

July 26 - What's the internet? I thought I was on America Online. Not this internet thing. I'm confused.

July 27 - The nine year old kid next door showed me how to use this America Online stuff. I told him he must be a genius. He says that he is compared to me. Maybe he's not so modest after all.

July 28 - I tried to use chat today. I tried to talk into my computer but nothing hap-

pened. maybe I need to buy a microphone.

July 29 - I found this thing called usenet. I got out of it because I'm connected to America Online not usenet.

July 30 - These people in this usenet thing keep using capital letters. How do they do that? I never figured out how to type capital letters. Maybe they have a different type of keyboard.

JULY 31 - I CALLED THE COMPUTER MAKER I BOUGHT IT FROM TO COMPLAIN ABOUT NOT HAVING A CAPITOL LETTER KEY. THE TECH SUPPORT GUY SAID IT WAS THIS CAPS LOCK KEY. WHY DIDN'T THEY SPELL IT OUT? I TOLD HIM I GOT A CHEAP KEYBOARD AND WANTED A BETTER ONE. AND ONE OF MY SHIFT KEYS ISNT THE SAME SIZE AS THE OTHER. HE SAID THATS A STANDARD. I TOLD HIM I DIDN'T WANT A STANDARD KEYBOARD BUT ANOTHER BRAND. I MUST HAVE HAD AN IMPORTANT COMPLAINT BECAUSE I HEARD HIM TELL THE OTHER SUPPORT GUYS
TO LISTEN IN ON OUR CONVERSATION.

AUGUST 1 - I FOUND THIS THING CALLED THE USENET ORACLE. IT SAYS THAT IT CAN ANSWER ANY QUESTIONS I ASK IT. I SENT IT 44 SEPARATE QUESTIONS ABOUT THE INTERNET. I HOPE IT RESPONDS SOON.

AUGUST 2 - I FOUND A GROUP CALLED REC.HUMOR. I DECIDED TO POST THIS JOKE ABOUT THE CHICKEN THAT CROSSED THE ROAD. TO GET TO THE OTHER SIDE! HA! HA! I WASNT SURE I POSTED IT RIGHT SO I POSTED IT 56 MORE TIMES.

AUGUST 3 - I KEEP HEARING ABOUT THE WORLD WIDE WEB. I DON'T NOW SPIDERS GREW THAT LARGE.

AUGUST 4 - THE ORACLE RESPONDED TO MY QUESTIONS TODAY. GEEZ IT WAS RUDE. I WAS SO ANGRY THAT I POSTED AN ANGRY MESSAGE ABOUT IT TO REC.HUMOR.ORACLE. I WASNT SURE IF I POSTED RIGHT SO I POSTED IT 22 MORE TIMES.

AUGUST 5 - SOMEONE TOLD ME TO READ THE FAQ. GEEZ THEY DIDN'T HAVE TO USE PROFANITY.

AUGUST 6 - SOMEONE ELSE TOLD ME TO STOP SHOUTING IN ALL MY MESSAGES. WHAT A STUPID JERK. IM NOT SHOUTING! IM NOT EVEN TALKING! JUST TYPING! HOW CAN THEY LET THESE RUDE JERKS GO ON THE INTERNET?

August 7 - Why have a Caps Lock key if you're not suppose to use it? Its probably an extra feature that costs more money.

August 8 - I just read this post called make money fast. I'm so exited. I'm going to make lots of money. I followed his instructions and posted it to every newsgroup I could find.

August 9 - I just made my signature file. Its only 6 pages long. I will have to work on it some more.

August 10 - I just looked at a group called alt.aol.sucks. I read a few posts and I really believe that aol should be wiped off the face of the earth. I wonder what an aol is.

August 11 - I was asking where to find some information about something. Some guy told me to check out ftp.netcom.com. I've looked and looked but I can't find that group.

August 12 - I sent a post to every usenet group on the Internet asking where the ftp.netcom.com is. hopefully someone will help. I cant ask the kid next door. His parents said that when he comes back from my house he's laughing so hard he can't eat or sleep or do his homework. So they wont let him come over anymore. I do have a great sense of humor. I don't know why the rec.humor group didn't like my chicken joke. Maybe they only like dirty stuff. Some people sent me posts about my 56 posts of the joke and they used bad words.

August 13 - I sent another post to every usenet group on the Internet asking where the ftp.netcom.com is. I had forgot yesterday to include my new signature file which is only 8 pages long. I know everyone will want to read my favorite poem so I included it. I'm also going to add that short story I like.

August 14 - Some guy suspended my account because of what I was doing. I told him I don't have an account at his bank. He's so dumb.

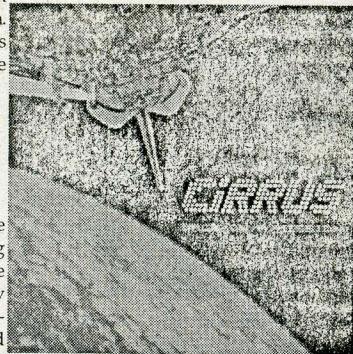


that's it. References to heat inside, blood, waves, the sea, requesting a filling, belonging, avalanches and metaphors of life follow, but the sex portion is complete by the seventh song. Love isn't. Heather Nova is what Fiona Apple can become with maturity. Nova is tortured without question. 'I want to live' is a lyric from two songs and co-dependency is mentioned in one. She's mature and tortured. Her contemporaries, and I include Jewel and Apple in the group, are only tortured. *Siren* is as beautiful as the singer. Of course it's over produced. It's on a major label. The attraction isn't the full instrumentation. The attraction is Nova's vocals and the songs of passion she writes.

- *Sickboy Saturn*

Kidney Thieves
Trickster
Push Records

Once upon a time a little girl was diagnosed as learning disabled. As time passed the panic attacks brought on by Ritalin led to another diagnosis. Doctors hovered above and thought about calming. What to do? Give her Xanax and Prozac or stick with the classic Valium? The fully adult form fantasizes about Trent, Marilyn and an urban legend. She learns to sing and write. She doesn't meet Anton. She meets Bruce M. Somers. She renames herself Free Dominguez and forms a band named after the urban legend. The Kidney Thieves take the formula Trent developed after exposure to Martin Atkins, add femininity, some Marilyn and draw inspiration from Filter, the duo who learned at Trent's feet by way of Atkins. Trent, Marilyn and Filter are hard at work on new recordings. If 12 Rounds appears tame, moody and mellow, and if a fix is required, there's always Rx. That might not satisfy the craving because it's eccentric. *Trickster* is more like it. Industrial rock has yet to showcase a major female star. Jack Off Jill couldn't do it. 12 Rounds, as previously mentioned, is mellow. So is *Trickster*, when viewed as a whole. The male aggression which marks NIN, Filter and Marilyn recordings like wolf piss on a tree stump in the wilderness, is tempered by feminine sensuality. "Taxicab Messiah," the opening song, and "S&M (A Love Song)," which follows are the most "industrial" of the batch, at least until the end approaches. "S&M (A Love Song)" doesn't achieve a level of violence predicted by the title and the Kidney



Apparently his wife left him during the creation and his hard times continue. The film, as described in the CD booklet, is about a farmer and an alien encounter. Alvin Gairin Brady is a National Guard volunteer in addition to his farm work. A late night telephone call interrupts a love-making session and Brady leaves his wife's presence to clean up a UFO crash near Roswell, New Mexico. The songs tell the rest of the story. His wife develops cancer symptoms and she is raped by the examining physician. The couple loses everything and then they lose each other. The story ends with Brady paralyzed and dying. His long lost wife, the woman he searched the country for, is dying in the same hospital. It's a tragic tale. K writes blues and he writes folk songs to describe the action. The rape sequence is straight out of Pete Townsend's *Tommy* songbook. Since the imaginary film is historical science fiction numerous psychedelic rock techniques are used for mood development. The latest press materials promoting the disc offer information on a formidable array of K's former associates. Birddog, Wilco, Palace and the Afghan Whigs are prominently featured. Mo Tucker, David Olney, Townes Van Zandt and Alex Chilton are only a few names listed as K's songwriting professors. The disc is haunting. K's

Thieves lack the gore envisioned by their name. Thus *Trickster* becomes more seductive than the satanic brutality expected from a duo name dropping icons of aural assault as influences. Brief rough episodes intrude sometime during every song. The male involvement is revealed, but *Trickster* is an example of feminine "industrial rock." The most "brutal" song of the batch is titled "Pleasant." A summation equals sensuous, abstract, mystical, gothic music as witch-like and enticing as a young Stevie Nicks' appeared.

- *Puff*

Paul K

A Wilderness Of Mirrors

Alias

Paul K, or Kopasz, is a songwriter much loved by critics and little known to anyone else. He's a prolific gentleman with an impressive back catalog. Again, very few have ever listened to the back catalog. He has lived the usual tortured life of an artist with drug addiction, poverty and jail time contributing experiences for songs. His latest release is a "rock opera," it's the sound-track to an imaginary film.

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- *Jabber*

Polara

Formless/Functional

Interscope

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more organic instruments shapes a thoroughly enjoyable disc. The array of electronics doesn't result in electronica, or even Garbage. Call it assertive ambiance. "Semi-detached" is a song title summing up the entire experience. "Midtown Greenway" is dub, "Tread Lightly" is Queen with a Beatles influence, electronics and female backing vocals. "Corporate Hegemony (Smash the State!)" has a more pronounced Beatles debt. At least Polara can congratulate themselves for not becoming the latest one hit wonder. Place *formless/functional* in the exceptional artistic creation bin and expect Polara to achieve huge sales figures about the same time as Fugazi and Sonic Youth.

- *Raffer*

Possum Dixon

New Sheets

vivid imagination is used to create songs that entertain while the story unfolds. Ponder the current state of MTV and the radio while attempting to discern why talents such as Paul K labor away as unknowns.

- *Jabber*

Polara

Formless/Functional

Interscope

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Blacken the Angel
Soul searing black metal with lyrics sure to wake comatose. Maybe your soul is not such a high price to pay...



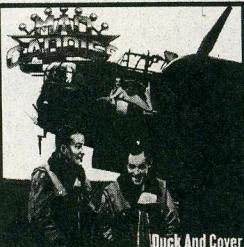
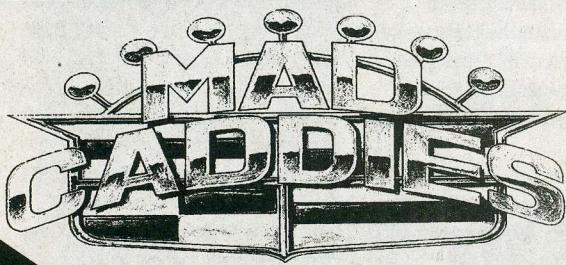
THEATRE OF TRAGEDY Aegis

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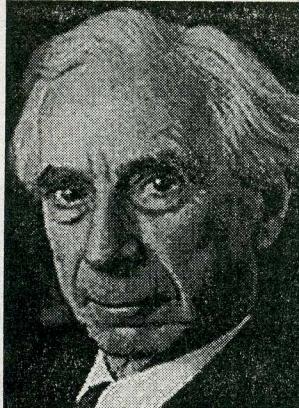
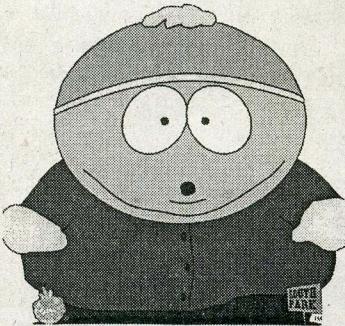
A REMEMBRANCE

AJ always seemed excited about something. She was always inspired to learn about new things. I think she lived her life on her own terms, the way she wanted.

I remember laughing with her and Penny for hours about a silly joke, sharing great music with her, talking about the things which we truly cared about.

I loved her and I'll miss her, but I know that she lived boldly and beautifully.

Love Always, Amber



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THIS AIN'T OPRAH - INTERVIEW WITH BLUE YARD GARDEN

by Jeb

BLUE YARD GARDEN are redefining the incestuous relationship between modern blues and pop rock. Their smooth delivery is encapsulated in an honest and passionate vibe born of the heart, mind, and soul. You just gotta hear this...

CM: Your sound, although rockin', seems to rely heavily on blues, what is the musical background of the band members?

BYG: Everyone has always listened to everything, we are all real music lovers across the board. Bluegrass-hiphop. Jim Croce-big Head todd-REM..

CM: Do you see yourselves appealing to an established market of music fans? Where do you see yourselves in the mix?

BYG: There is definitely an established market. The people who enjoy the honest pop sounds of bands like Counting Crows, Wallflowers, and Dave Matthews will love it, someone just needs to extend a hand

CM: How does the band write? Do you have a dominant personality or is it a band effort?

BYG: Everyone comes in with stuff, sometimes someone brings in a whole song -but it always ends up sounding different once everyone else starts in. Jeff and Ted have taken care of the lyrics so far. Actually, Ted is the dominant songwriter, he has

written a majority of the band's material

CM: On the same note, how much do you feel the band reflects individual personalities of the band members or is it a composite personality?

BYG: It's like a support group- someone will have a song the rest will feel the vibe and we will help each other emote- then again, sometimes we all do it at once and do the composite thingy..

CM: Do you believe that a person can get to know you from listening to your music?

BYG: Yeah, there's definitely a theme- Melancholy on the "feel good side" the music has a consistent vibe- Ted and Jeff's lyrics are a little different when they write separately-sometimes you can tell-when they write together it meshes up well

CM: What besides "On the Galaxy" is available from BYG?

BYG: EP- released end of 95 entitled- "Table For One." Then released July '98 "No Good Sundays"- - I am sure you will be getting a copy soon.

CM: Tell me about the name... What is a blue yard garden?

BYG: Emotional purging
CM: The album art for "On the Galaxy" is great. Is that a merry-go-round? How did you go about choosing that as your cover?

BYG: Yes it is, it is a merry go round that is located in Glen Echo Park right outside of DC in MD along the Potomac (GO Terps!!) The park was a thriving place in the 50's its real cool, actually the back picture and the picture under the credits are from the park as well. Well, Randy took the picture (Bass) and everybody loved the picture, it looked like the songs.

CM: On the back of the CD insert there is a BYG logo with a picture of what looks like a person in tribal make-up crying... what is the story behind that?

BYG: Randy came up with that thingy, he is a really artistic person,

he actually drew the logo one day while goofing around. He actually prints all of the band's t-shirts, and did the full layout for both of the CD's, he is real handy to have around!!! The person actually in the Logo is Winona Ryder, we all find her to be rather attractive

CM: Is the band actively pursuing a major label contract? What is the appeal of a career in music?

BYG: Aren't we all??- it would be great but we try to keep focus on having fun- hoping and praying to get signed can eventually destroy the writing process. So, yes we are currently shopping, and have had many contacts, we are in no hurry though, why not just keep it to ourselves and not compromise a thing. We have a real cool label (Empyrean) that we are developing into our own little Major!!! Gonna get all the good bands together and do some really cool things with the music.

CM: What passions do you have outside of music?

BYG: Ted likes- cars, lamps, plants, and old TV sets, Randy likes camping, old cars, creating stuff, dickens cider John likes Wood, Jeff likes camping, women, bar jokes, Willie likes computer things, NJ Hair, his family.

CM: If you could share a stage with any performer ever, who would it be?

BYG: A big huge stage with- The Sundays, John Hiatt, Victor Wooten, Gene Vincent, and Gene Simmons.....

CM: Any last words?

BYG: Listen-enjoy-hopefully something you hear will make you feel something. Thanx a lot for namin' this album one of the best of 97 hopefully the new one will not disappoint. (Ed Note: I got the album last week and it doesn't disappoint at all. Look for a full rant 'n rave review next issue. - Jeb)

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CD REVIEWS

We're Only In It For The Money

Rayfield plays bluegrass music so raw it makes Moonshine Willy and the Bad Livers appear well-done. The "bass" is called a "Stitchgiver." It has one weedwacker string and Ford truck gas tank is the body. The instrument's owner is Jeffrey Eaton. He bangs out percussion on the tank while maintaining an acoustic thump, thump bass line. On banjo is Eric Mardis and on acoustic guitar is Kirk Rundstrom. Together the raggedy outfit recorded an album of "flatland" bluegrass. Rundstrom and Mardis are Kansas natives. Eaton, who named the band after a man in his hometown, is from Missouri. They're rural boys and their songs are centered around rural topics. Pinball machines, trucks, combines, hound dogs, gasoline and girls fill their lives with heartbreak and joy. Local Utah residents can acquire some idea of Split Lip Rayfield's creation by imagining an all acoustic Unlucky Boys playing on a flat-bed trailer. It's wild, it's fast and it's authentic.

- Little Joe Clark

System Of A Down

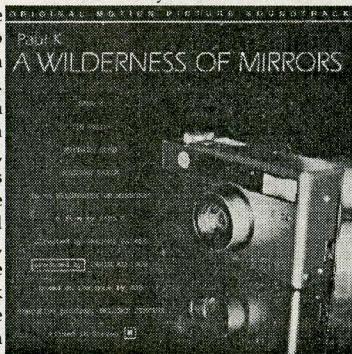
American

Please allow me to print the System Of A Down manifesto before a word or two on the music. "As the century nears its formidable end, our global experience of universal proportions, predicted by many greats, will arrive at our solar system, to our system of a down. Authoritarian oppression, family abuse, depression caused by conformity, and economic devastation will be neutralized by technological terrorism in times of complete chaos. Control will never again be gained for toleration will become extinct. A husband quarreling with his wife will not think twice or regret his spent bullet. Hungry children will not spare the grocer, remorse in all forms will be removed from human thoughts and actions. Freedom will only be available through revolution or death. This system of a down is unavoidable as life on this planet becomes unnecessary."

The hand has five fingers, capable and powerful, with the ability to destroy as well as create. We have the power to stop and reverse the tides of time by making our awareness of abuse known to the powers of industry and their uncouth political arms. Only by raising aware-

ness and promoting personal peace within today's self-defeatist society, can we allow the planet a chance to avoid self-destruction! Open your eyes, open your mouths, close your hands and make a fist!"

Rage Against The Machine records for Sony because that is the best way to get the message to large numbers of people. System Of A Down records for the same company, I guess for the same reason. It's either that or mere rhetoric. The disc is a remarkable recording of extreme metal filled with revolutionary themes. None of that "I Want You Back" prefabricated fodder for the mindless is present. Moments of levity do appear. "Peephole" is a heavy metal polka. "CUBert" has some elements of the Dead Kennedys in a circus environment.



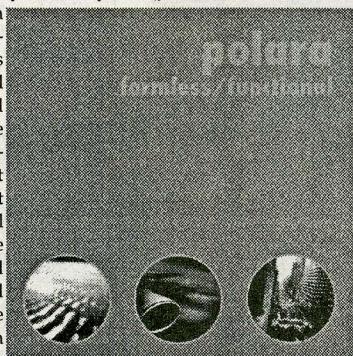
More than once Serj Tankian enters vocal world. The sarcasm is subtle, but no one can tell me that polka wasn't sarcastic. Prepare for the end or hope for System Of A Down live.

- Geezer Blackballed

The Uninvited

Atlantic

This band opened for the Freddy Jones Band at the Zephyr Club in July. Actually they played on the day most Utahns believe is America's true birthday. The band has released three albums



on their own and the self-titled major label debut is slick and professional. The disc opens with roots, "Meg a Multi Media Hero," before taking the road most traveled. "Too High For The Supermarket" has a self-explanatory title and reveals the direction. Jam-on, pot-head celebration for the hordes who still can't believe Jerry's dead. The Uninvited do the jam-on with taste. The songs all have pop as a base. The use of mandolin, most notably during "Bottle Of Thunder," reveals more than a passing

interest in bluegrass. Not that bluegrass is foreign to other jam-on bands. As the songs flow by the attraction is the pop undercut. The bluegrass and roots knowledge doesn't hurt. The pot songs are silly, in fact the Uninvited venture into silly more than once, and the jam-on aspects are boring. The album is a catchy piece of plastic that will likely appeal to the same audience as the H.O.R.D.E. tour. Not as bad as the Barenaked Ladies and not as good as Fastball or Galactic.

- Puff 'n

Three Finger Cowboy

Kissed

Daemon Records

As difficult as it is to appreciate Three Finger Cowboy is yet another pop band gracing the pages of SLUG. I guess I should cover Ultrababyfat and be like everyone else because Three Finger Cowboy is fronted by Katharine McElroy. I guess I should really be like everyone else and write about the Elephant 6 collective because Three Finger Cowboy has a song on a Spinart compilation. The record label biography mentions corduroy-wearing, clove-smoking youngsters, Andre the Giant, Black Sabbath, Yoko Ono, Yes and Michael Jackson. There is a tale claiming that the band formerly went by the name Blue Jean and the Bubble Gum Brigade. Kissed is bubble gum. I'm surprised "cuddle-core" isn't mentioned. Obviously

they can't be "cuddle-core" with only one female. Many people in the reading audience undoubtedly believe that the Spice Girls, Backstreet Boys, All Saints, Five, 'N Sync, Boyzone and etc. are pop groups. The Pop Group was a pop group. Three Finger Cowboy aren't using studio wizardry, electronic technology and someone else's brain to create their pop. It's all the usual guitars, bass and drums. McElroy has the little girl act down and the group is historically cognoscente. "Everybody Knows" features the hand claps Gene Vincent made famous. "Everybody knows that's the way it goes." "It's Too Late" has the nonsense syllable chorus required of every silly Brit-pop band. And then just when the bubble gum starts to loose flavor a psychedelic guitar break intrudes. Suddenly a peck on the cheek becomes a tongue tickling the tonsils. "Honey Honestly" follows with, "how does it feel, your best friend's telling me that you've never kissed a boy before, well honey honestly you know it makes you want to even more." The band backing McElroy has a mutant country groove going and the break is as good as heard on a Jayhawks or Wilco record. Surprise,

surprise! Too bad the little girls are reading Tiger Beat instead of SLUG. Force fed on sugar since birth most are simply another pre-programmed chip of the silicone block by the age of 12. I'm sure a few aren't and they are likely championing Three Finger Cowboy in middle school fanzines. More urban areas than Salt Lake City probably possess enclaves believing that "urban" is hype. Such enclaves undoubtedly love Three Finger Cowboy. Listen deep and listen long because the bubble gum is mixed with tar. Chewing tar is healthy for the gums.

- Spam

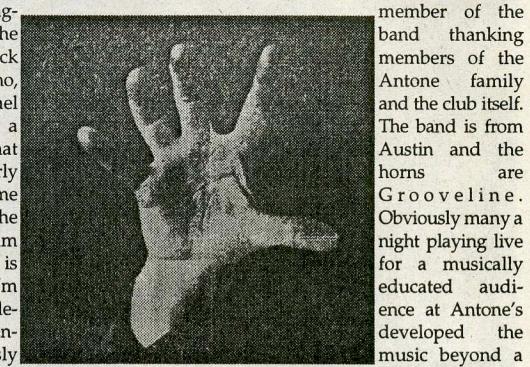
The Ugly Americans

Boom Boom Baby

Capricorn

Another band with horns and suits. The Ugly Americans format is funk. As if America needed another funk band. Vocals lean toward spoken word raps and The Ugly Americans aren't another stupid funk band. Their jams are stoned like Tom Waits blues. The horns keep cool, the organ is tasteful and the playing from all concerned is lustrous. It comes as no surprise to discover more than one

member of the band thanking members of the Antone family and the club itself. The band is from Austin and the horns are Groove Line. Obviously many a night playing live for a musically educated audience at Antone's developed the music beyond

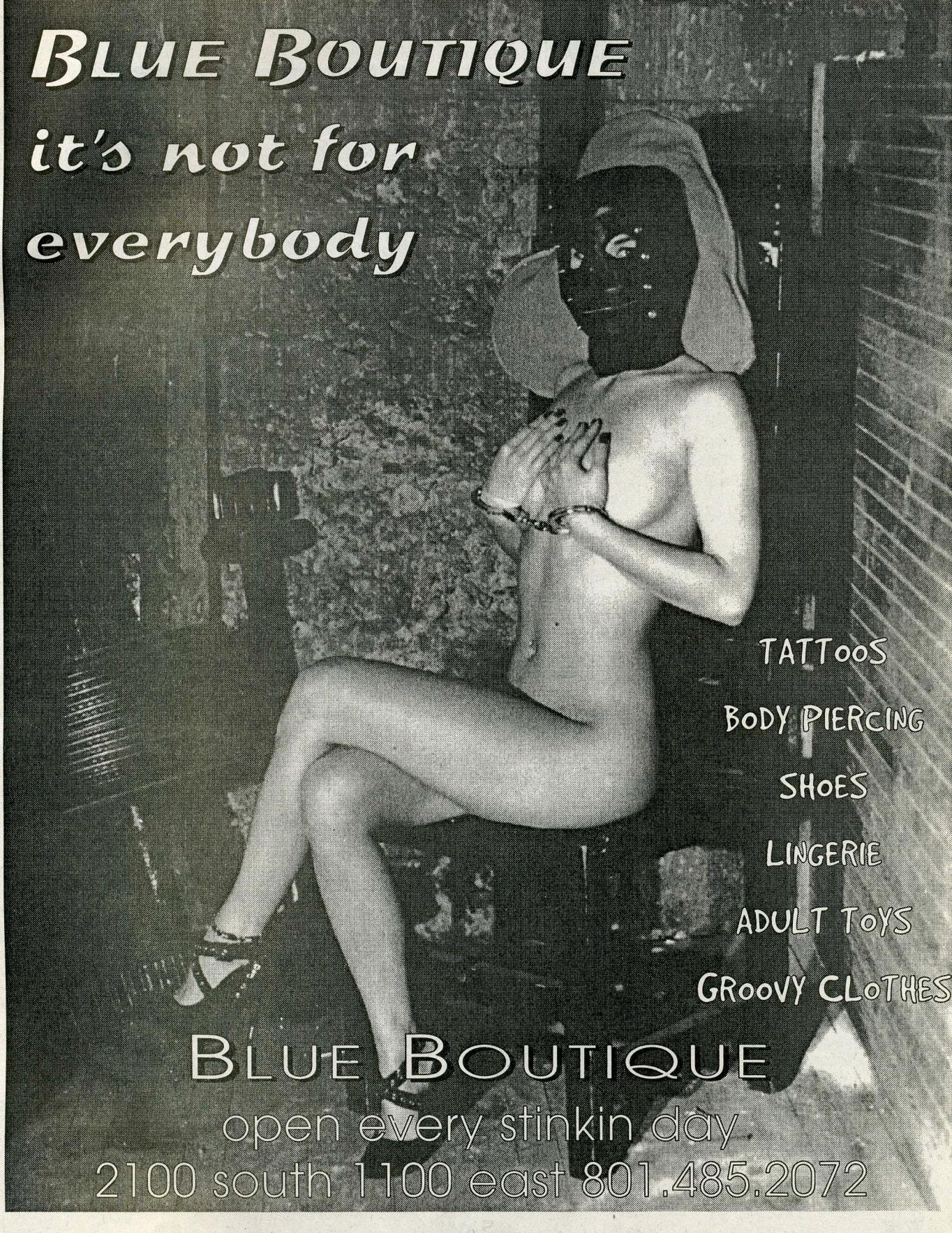


mere formula. For a soul ballad check "Texas Isn't Big Enough." For a hip hop put-down of lifestyles embraced by too many modern funk lovers check "Hippietown." Why is there a need to address hippies more than 30 years after the Summer of Love? Bad Religion did it already in '98. For the answer visit any college campus. It's weird, these children of hippies wanting to emulate their parents without a war to protest. Boom Boom Baby isn't all funk and hip hop. A couple of rock songs appear before the finish, "Fastest Man Alive," and "One & A Rainbow" is the second example of pure soul. "Boon Boom Baby (Uncensored)" is last. One graphic hardcore rap for the kids and they're done. For funk pleasure The Ugly Americans have more to offer than Clapton with Puff Daddy, Page with Puff Daddy or Mya with R. Kelly.

- Subminiature

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by John Forgach

AM I BLOOD

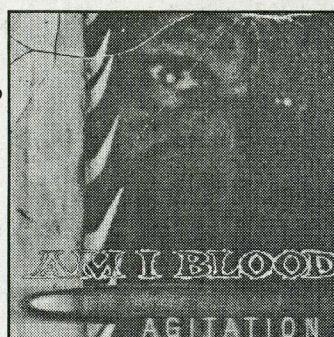
Agitation Nuclear Blast

The band Am I Blood formed in 1992 in Finland and is releasing their third album to the world. The band's two previous albums NATURAL MUTATION and AM I BLOOD were distributed mainly throughout Europe. This band is very melodic but keeps a heavy undertone from beginning to end. The anthemic, track one "Negative" is early Metallica sounding. Vocalist/guitarist Janne Kerminen's singing style has a very "Hetfield" sound and some of the guitar harmonies take me back to the MASTER OF PUPPETS days. Once past track one, the vocal style that is used changes leaving the comparisons behind, though some of the guitar playing still favors the "ode to Hetfield/Hammett" approach.

BENUMB

Soul Of The Martyr Relapse

Are you ready for some extreme hardcore that only a few labels such as Relapse Records would dare to release? So you think you want to check out Millbrae, California's Benumb - Don't you? Well, YOU CAN'T HANDLE BENUMB!! O.K., let's say you can. Prepare yourself for some of the most explosive,



hard/grind/hate/sludgecore that you ever have or ever will hear. The twenty one tracks of SOUL OF THE MARTYR will inflict serious vocal/musical abuse.

Just when you reach track twenty one and think it's almost over, you will find out that the songs from the

Benumb 7", GEAR IN THE MACHINE is soon to follow. If that wasn't enough for you, the material from the Apartment 213 and Agoraphobic Nosebleed split-7"s was also

included on the album. With barely the will to go on after such a swift round of aural beatings, kiss your ass goodbye and succumb to the brutality of the Benumb live set from the Fiesta Grande Festival. Benumb shows what it's all about to be part of a "scene" with the contact listing of 101 bands and labels inside the CD cover. Cool.

BENEDICTION

Grind Bastards Nuclear Blast

Three years after THE DREAMS YOU DREAD, the band Benediction is releasing GRIND BASTARDS. These guys are sounding more and more like Napalm Death with each album. Benediction vocalist Dave Ingram sounds almost exactly like Napalm's Barney Greenway. Musically, picture a Napalm Death with less layered guitar work and time changes that are a little less complex, and there you have it.

Don't get me wrong, this is a good album, but in the British grindcore arena, Napalm Death is the undisputed heavy weight champ. The lyrics of the album are pretty cool. Many of the songs were inspired by authors such as Clifford D. Simak, Norman Spinrad and Julian May. This is Dave Ingram's synopsis of track one, "Deadfall", "A man lies trapped under the weight of his wife's dead body in the summer heat."

Covers of Judas Priest's, "Electric Eye" and Twisted Sister's, "Destroyer" are also included.

THE DILLINGER ESCAPE PLAN

Under The Running Board Relapse



It's not often I share the same fervor for a band as the band's bio. This will be one of those times. All I have to say is bands putting out records in the future better hope The Dillinger Escape Plan isn't the "yardstick by which other

bands are measured", as predicted by the band's label. I search out bands with excellent musicianship, technical ability and the song writing aptitude to tie those and other qualities into their music.

The members of The Dillinger Escape Plan are maestros compared to many of their contemporaries and have more technical prowess than

legions of other bands combined. The drumming alone is amazing and the performance of the guitarists is just as worthy of such an adjective. The two guitarists play on opposite channels, sometimes playing totally different parts with seamless execution. Check this out. You will like.

HAMMERFALL

Glory To The Brave Nuclear Blast

Today is my birthday. I'll take this time to reflect on all of the good things I have going on in my life. I'm thankful that I have my health and a great family, girlfriend, and friends (.....k....friend). I'm glad I have a place to live (without roommates). It makes me happy that I get to write for SLUG and it does my heart good to see letters from people like TROY RUSSELL who wrote in last month to say that he enjoyed the Slayer interview (Troy, you are obviously a product of remarkable upbringing). I



give thanks that metal rules and that there are still great, heavy bands out there that make it worthwhile to get up in the morning....but...this band Hammerfall isn't one of them.

INCANTATION

Diabolical Conquest
Relapse

The latest line-up of John McEntee's Incantation came together to record DIABOLICAL CONQUEST. This band's goal is to be super heavy and replace all that is holy with evil. While John McEntee, the band's primary songwriter has a "bone to pick" with God in his lyrics, the band's unholy presence rolls on with their death/black metal musical eradication of Christianity. While I'm not usually into the black metal sound, Incantation is at least listenable. Instead of an entire album full of single-note guitar rhythms, which is so prevalent in black metal, Incantation mixes in some heavy death vibe as well. There's no real musical genius going on here, but there's a full day's supply of evil in every listen.



VADER

Black To The Blind
Pavement

This band Vader sounds HUNGRY! It is this "hunger" to create quality music that too many bands lack. The members of the band Vader must have realized it would take a serious desire to succeed to break out of where they are from - Poland! Not exactly a place that would be described as a hotbed of up-and-coming metal bands. Vader was formed in 1986 and they released their first album, ULTIMATE INCANTATION on Earache in 1992. 1996 witnessed the band's second full-length DEPROFUNDIS and now in 1998 Vader will conquer the world with their album BLACK TO THE BLIND. This is a technically proficient, speed/death breath of fresh air. Spiraling rhythms intertwine around a maze of speed-induced drumming

insanity. This is good. This is very good. Vader will be on tour this summer with Morbid Angel. Shall we hold our breath here in Salt Lake?

Considering Morbid Angel canceled their last show in Salt Lake because the stage at the Bar and Grill was too small, according to the band's drummer...well, in other words, go ahead and exhale.

VISION OF DISORDER

Imprint
Roadrunner

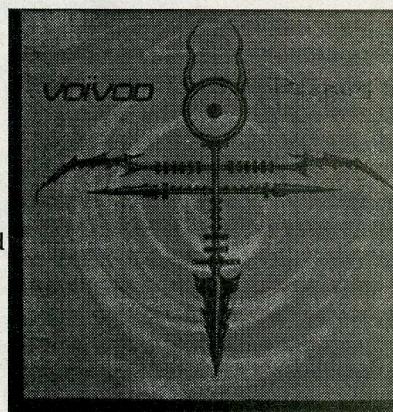
Vision Of Disorder's first full-length album was on Ray Cappo's Roadrunner/Supersoul imprint. The band's current album was released by Roadrunner and is titled, IMPRINT....hmmm. V.O.D's latest offering was produced by Barkmarket vocalist/guitarist Dave Sardy. Dave was successful at capturing a bigger sound from the band, which helped bring across V.O.D's hardcore/metal sound to CD format. On Vision Of Disorder's first album, one complaint I had was that Tim William's vocals would alternate between either too abrasive or sounding like the guy from the Offspring. This time around the vocals are a little less grating and Tim also sounds a bit less like the guy from the Offspring - both improvements in my book. The guitar work is still the driving force behind V.O.D's aggressive sound and also benefited from the improved production of the album. One element that really separates this album from the band's previous effort is the drumming. Until I compared the lineup,

I was sure the band must have a new drummer. Brandon Cohen incorporated more "death" sounding techniques to his playing, which helped to elevate this release far above anything the band has done before.

VOIVOD

Phobos
Slipdisc

With futuristic perspectives still intact, the members of Voivod release another universe-expanding record, PHOBOS. This will be the second release for the



band with bassist/vocalist Eric Forrest since the departure of Denis Belanger. Ever since the release of NEGATRON (1995) I've had mixed emotions about Voivod. I always appreciated their early stuff, but I loved later albums - NOTH-INGFACE, ANGEL RAT and THE OUTER LIMITS. NEGATRON and PHOBOS seem like the band's effort to reprise the glory days of KILLING TECHNOLOGY and DIMENSION HATROSS. Check out the track "M-Body", co-written by Jason Newstead (Metallica). A cover of King Crimson's, "21st Century Schizoid Man" also appears on PHOBOS.

WARRIOR

Ancient Future
Metal Blade

The band Warrior put out an album in 1985 called FIGHTING FOR THE EARTH. I don't remember ever hearing about this album back then, and find that interesting as I have been subjecting myself to the best and worst of what metal has had to offer since the mid '70s. Well the guitarist from Prozac Nation remembers it, so I guess that's all the proof I need. Anyway, Warrior ended up disbanding a year later (Not exactly following the Black Sabbath or Scorpions plan for longevity in the metal world now were we?) Since the break-up, founding member Joe Floyd opened a recording studio in Los Angeles called Silver Cloud Studios. As the story goes, contacts that Joe made urged him to reform the band and that's where the

new album ANCIENT FUTURE comes in.

The band's solid song writing style has an '80s structured sound and feel. The band's "mature" line-up, while being a fine group of musicians, also gives the songs an '80s sound and feel. Hey, there are lots of people that still love stuff like this. I drove by the Holy Cow and saw the line

waiting to see the L.A. Guns on the same night that Slayer was in town. Didn't I see YOU in that line?

DAILY CALENDAR

Wednesday, August 5
Walter Trout Band – Dead Goat
Cross Eyed – Holy Cow
We the Living – Liquid Joes
The Derailers – Zephyr

Thursday, August 6
House of Cards – Burts Tiki
Those One Guys – Dead Goat
The Given – Liquid Joes
Evan & Jaron w/Highwater Pants – Zephyr

Friday, August 7
Pepper Lake City – Burts Tiki
Insatiable – Cozy
Sun Masons – Dead Goat
Chola w/Type 4 – Holy Cow
Boogie Shoes – Liquid Joes
Disco Drippers – Zephyr

Saturday, August 8
Atomic Deluxe – Burts Tiki
Chola – Cozy
Boogie Shoes – Liquid Joes
I-Roots – Dead Goat
Bootie Quake – Holy Cow
Disco Drippers – Zephyr

Sunday, August 9
Acoustic Goat – Dead Goat
Sunday Soundz w/Lorraine – Zephyr

Monday, August 10
Schwag – Burt's Tiki
Dr. Hector w/Groove Injectors – Dead Goat
Canvas – Zephyr

Tuesday, August 11
Hans Olsen – Dead Goat
Sturgeon General – Zephyr

Wednesday, August 12
Swamp Donkeys – Burt's Tiki
Jimmies Chicken Shack – Holy Cow
Insatiable – Liquid Joes
Dave Alvin – Zephyr

Thursday, August 13
The Bird – Cozy
Back Alley Blues Band – Dead Goat

Sidewalk Religion – Liquid Joes

Friday, August 14
Walter St. Clair & the Overstand Band – Cozy
Unsatiable – Dead Goat
Slapdown – Liquid Joes

Saturday, August 15
Backwash – Dead Goat
Bootie Quake – Holy Cow
Chola – Liquid Joes
Salsa Bravo – Zephyr

Sunday, August 16
Acoustic Goat – Dead Goat
Sunday Soundz w/Lorraine – Zephyr

Monday, August 17
Johnny Marshall Band – Dead Goat
Steve Earle – Zephyr

Tuesday, August 18
Goat Jam – Dead Goat
Punk Rock Revue – Zephyr

Wednesday, August 19
Chola – Holy Cow
Stone Fly – Dead Goat
Black Lab – Zephyr

Thursday, August 20
Zak Lee – Dead Goat
Toots & the Maytals – Holy Cow
El Vez – Zephyr

Friday, August 21
Papa-Kega and the EFL Connection – Dead Goat
Gamma Rays – Zephyr

Saturday, August 22
Zion Tribe – Dead Goat
Bootie Quake – Holy Cow
Dave – Zephyr

Sunday, August 23
Acoustic Goat – Dead Goat
Sunday Soundz w/Lorraine – Zephyr

Monday, August 24
Chris Cain – Dead Goat

The Knack – Zephyr

Tuesday, August 25
Goat Jam – Dead Goat
The Uneven w/Marmalade Hill – Zephyr

Wednesday, August 26
Donner Party – Dead Goat
PCP Berzerker – Holy Cow
Brian Jones Town Massacre – Zephyr

Thursday, August 27
Those One Guys – Dead Goat
Chris Whitley – Zephyr

Friday, August 28
The Kap Brothers – Dead Goat
Dave Wakeling – Holy Cow
Five Fingers of Funk – Zephyr

Saturday, August 29
Hostage – Dead Goat
Bootie Quake – Holy Cow
Five Fingers of Funk – Zephyr

Sunday, August 30
Acoustic Goat – Dead Goat
Sunday Soundz w/Lorraine – Zephyr

Monday, August 31
The Burton Carr Band – Dead Goat
Ronnie Dawson – Zephyr

If you're not
in the FREE
daily
Calendar,
maybe you
didn't get us
your listing!

AJ,
we love you
we miss you

Mary Catrow
Penny Chilton
Gianni Ellefsen
Eric Ennis
Scott Farley
Shalise Mehew
Leif Myrberg
George St. John
Andrew Weeks
Sri Whipple
Amber Wolf
Jeanne Zeigler
Rick Zeigler

the brian jonestown massacre

STRUNG OUT IN HEAVEN

Bombs
away,
Baby!

live at the zephyr club
august 26
a private club for members



TVT Records, 23 E. 4th St., NY, NY 10003 Tel: 212.979.6410 Fax: 212.979.6489
www.tvtrecords.com www.brianjonestown.com Management: Michael Dutcher/Dial One Management

the brian jonestown massacre

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